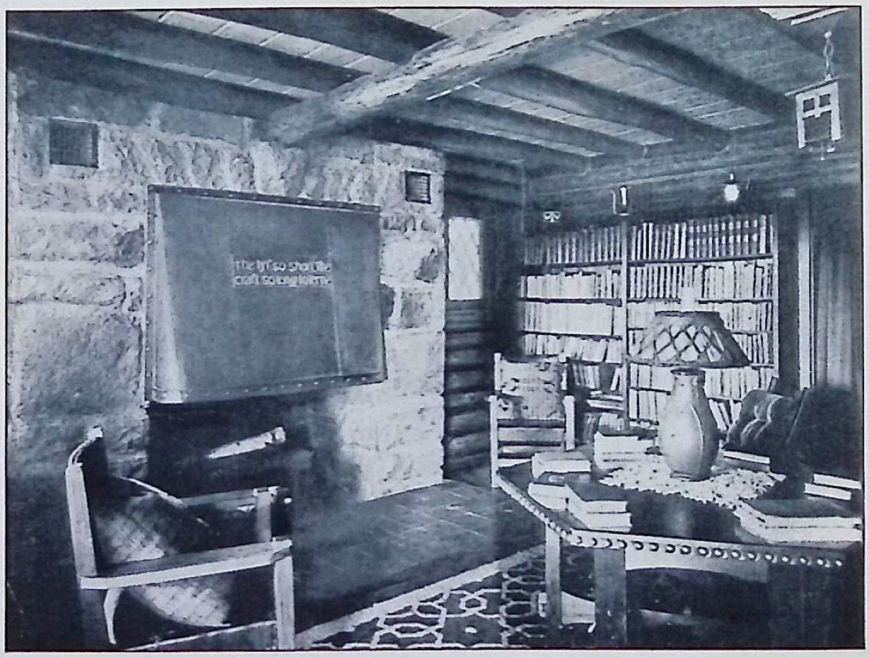
Mr. Stickley's Lighting



An Exhibition Produced by
The Stickley Museum at Craftsman Farms

February 2012

at the

25th Annual Arts & Crafts Conference
Grove Park Inn
Asheville, North Carolina

Mr. Stickley's Lighting

"...light fittings should harmonize with the general scheme of the woodwork and furnishings. They should be, preferably, in hammered copper, with wrought iron trimmings, and have straw-colored glass globes."

The Craftsman, May 1903

Gustav Stickley standing in the Craftsman metal shop for a publicity photo c. 1904.

Cover Photo: The southwest corner of the Living Room at Craftsman Farms c. 1911. No. 673 electric hanging lanterns work in concert with a Grueby oil lamp and Stickley wicker shade on the hexagonal library table. Note the positioning of the chairs to take advantage of the natural daylight streaming through the windows.

Back Cover Image: An interesting lantern form that appeared in the June 1903 issue of *The Craftsman*. It was seventeen inches in height, and sold for $12.00.

Mr. Stickley's Lighting

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The
Simple, Structural Style
of
HOUSEHOLD
FURNITURE
Is associated throughout the country with the name of GUSTAV STICKLEY. The productions of his workshops embody the principles of the new art which is now developing among us and which promises a long and vigorous existence. These principles are, briefly stated
The Prominence of the Constructive Idea
by which means an object frankly states the purpose for which it is intended
The Absence of Applied Ornament
The Development of All Possibilities of Color Texture and Substance
the choice being dependent upon the beauty, without regard to the intrinsic value of the material employed

An advertisement clearly stating the design direction of Gustav Stickley in the May 1903 issue of *The Craftsman*.

Barbara Fuldner

Acknowledgements

The Stickley Museum at Craftsman Farms and this year's project team would like to thank the many people who, together, have played a role in the creation of the *Mr. Stickley's Lighting* Exhibition and Catalogue for the 2012 – 25th anniversary – Grove Park Inn Arts & Crafts Conference:

The members of this year's core project team were Barbara Fuldner, Vonda Givens, Tim Gleason, Tom Gleason, Peter Mars, Heather Stivison, and Mark Weaver. It is the team's hope that the exhibition and catalogue will provide you, the viewer and reader, with new information and insights on Gustav Stickley, his empire, the man, his philosophies and his lighting, as well as the times in which he lived.

We give our special thanks this year, as in the past, to Bruce Johnson for allowing and encouraging the Stickley Museum at Craftsman Farms to share an aspect of Mr. Stickley with conference attendees, and to John Bryan and Crab Tree Farm for continuing to serve as the lead lender to our projects. This exhibition would not be possible without the deep commitment of Mr. Bryan and the Crab Tree Farm staff and the loan of significant pieces from such an outstanding Arts and Crafts collection as this.

The exhibition would not be what it is without all of the lenders. In addition to selections from the permanent collection of the Stickley Museum at Craftsman Farms, exhibition loans came from the collections of Crab Tree Farm; Barbara Fuldner; Bettina and Joe Gleason; Robert Kaplan; Michael Lehr; Robert Rust; Beth Cathers; and Two Red Roses Foundation, Tarpon Springs, Florida.

All of the essay contributors: Jonathan Clancy; Tim Gleason; Dawn Hopkins and Michael Adams; Mark Weaver; and Edward Wirth, have given this project their all. Each has generously shared a wealth of individual knowledge. Their work is the heart of the catalogue and a definite labor of love. Working with them has been a joy.

Institutions and individuals have generously shared photographs. Credit goes to: Tom Gleason; Dawn Hopkins; Mark Weaver; Thomas Edison National Historic Park, West Orange, New Jersey; Sotheby's Institute of Art, New York, New York; the Sanborn Fire Insurance Map Company, 1910; and the Library of Congress.

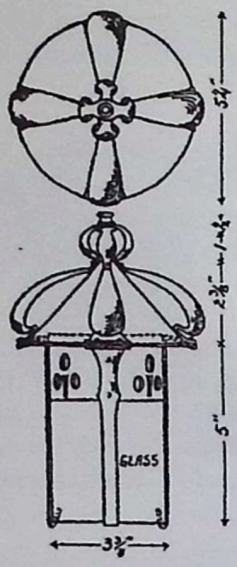
Others have volunteered their services to the project behind the scenes, in unique, but necessary and much appreciated ways: These include, but may not be limited to: David Cathers, Jennifer DeMaio, Shunzyu Haigler, Bruce Johnson, Mike McCracken, Renee Redman, Mike Jarvi, Lucy Toomey, John Toomey, Susie Traverso, Davey and Nancy Willans, and Betty Wyka.

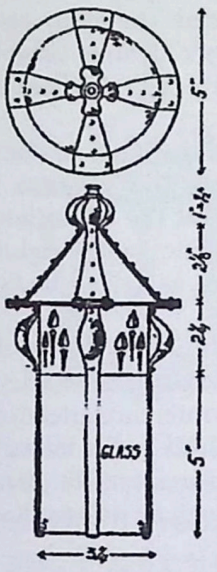
Last, but anything but least, the project team would like to express its appreciation to Heather Stivison, the Executive Director of The Stickley Museum and all of her staff, plus the full Board of the Craftsman Farms Foundation, who believe so strongly in the value of education and the message that the "Mr. Stickley" exhibitions and catalogues bring to you – our community.

Thank you to all!

Barbara Fuldner and Mark Weaver –
Craftsman Farms Foundation Trustees and "Mr. Stickley's Lighting" Project Coordinators

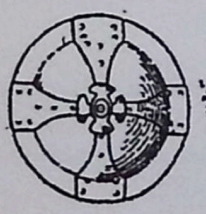
A Group of Lanterns

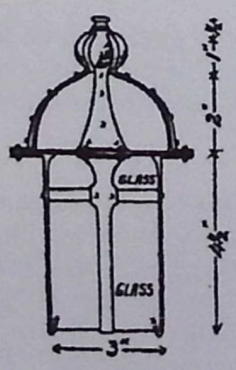


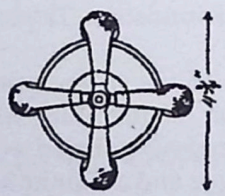


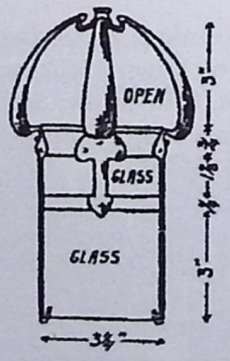
THE lanterns, of which illustrations and working drawings are here presented, please by their simple and artistic shapes. They show plainly the characteristics most sought after in all recent forms of household art: first, prominence of the structural line; second, absence of applied decoration,—all ornament resulting from an agreeable combination of angles and curves necessary to the construction of the objects; from the most simple devices, such, for example, as the spacing of rivets; and from the texture and treatment of the metal-work forming the frames.

The pictures are, in this case, almost self-explanatory. The craftsman wishing to reproduce any one of the pieces, is afforded the opportunity not only of judging the finished effect, but he is also provided with practical notes to aid him in the various steps of the making. The frames of the lanterns are of brass or wrought iron; the former material being used in those with "extinguisher" tops; the latter in the example with the spherical crown. The shades are variously tinted in the soft, changeable tones observed in antique Cypriote glass: yellows, blues, and sea-greens seen through an iridescence, or *patine,* which, in the old example, is an effect of long inhumation. The lanterns are intended to be hung from ceiling plates, or they may be used as side lights and suspended from brackets. Pleasing as they are in reproduction, when seen with the added charm of substance and color, they are at once recognized as most successful specimens of craftsmanship.









Design forms with commentary on their construction. Found in the April 1903 issue of *The Craftsman,* these lantern forms by the Faulkner Bronze Co. of Birmingham, England were based on specimens that Gustav Stickley purchased on his trip abroad earlier that year.

Introduction

Mr. Stickley's Lighting is the fifth in the "Mr. Stickley" series of exhibitions produced by the Stickley Museum at Craftsman Farms for the Annual Grove Park Inn Arts & Crafts Conference. The series continues to examine different aspects of Gustav Stickley's career, and this year's focus on lighting is a particularly interesting one.

The nature of a short term exhibition in a small setting is such that it cannot be a comprehensive representation of Stickley's lighting. The sampling of forms included in this exhibition merely hints at the variety of Stickley's lighting, but does not include all the iconic forms. Lamps, lanterns, sconces, and candlesticks are shown in wood, pottery, hammered copper, hammered brass and iron. Lampshades in the exhibition case represent a variety of Stickley's materials including wicker, split bamboo, silk, linen, and glass. Bringing these forms together in one place gives the viewer a glimpse of the variety and also commonality of his designs.

Where this exhibition truly excels is in giving meaning and context to the lighting in American homes in the early part of the 20th century. Mark Weaver's context setting essay *Shedding Light on the Craftsman Interior*, thoughtfully considers life in the early 1900s and examines both the psychological and esthetic impact of interior lighting at the time. He sets the context for Stickley's views on lighting the home, and how his lighting designs harmonize fully with the Craftsman interiors bringing a sense of warmth and contentment to rooms.

Any study of lighting in this time period cannot ignore the significant impact that the introduction of electricity and the light bulb had on our home life. It is interesting to note that Thomas Edison's Menlo Park labs were quite near Stickley's Craftsman Farms, and that Edison's home in Llewellyn Park was also in northern New Jersey. Guest author Edward Wirth, an archivist from Thomas Edison National Historic Park, helps us understand the work of the man who brought us the electric light bulb.

Jonathan Clancy continues to enrich our understanding of Stickley's lighting in his essay on the business aspects of Stickley's metal shop, examining the production, design, and labor force as something of a model of the arts and crafts business.

Master artisans Dawn Hopkins and Michael Adams take us inside the world of metalwork from the perspective of metalsmiths. More than a mere understanding of metalwork terms, this essay helps us understand the techniques, effort, and skills required to produce the lanterns in the exhibition.

Tim Gleason offers insights into design elements within Stickley's lighting, culled from original source material.

These different voices and perspectives take an esthetically pleasing, modest-sized exhibition to a higher level, interweaving their insights of history, design, and craft for the fullest understanding of the significance of these exhibition objects.

At the Stickley Museum at Craftsman Farms, we continue to reach for ways to interpret and understand history. It is never enough to present a collection of beautiful or intriguing objects. Our role is to consider the meaning behind those objects and to find ways to use them as springboards for understanding our culture and our history. We hope essays within these pages enhance the body of scholarly work available to the public and bring a richer and deeper understanding of Gustav Stickley's world.

Heather E. Stivison

Heather E. Stivison
Executive Director

Two Lamp-Shades

And an Early Christmas Suggestion

A lamp-shade is so prominent a feature in a room that it may greatly help or mar the whole effect. ¶ The two shades here shown differ widely and yet each has an inherent worth of its own.

THE JAPANESE WICKER SHADE is close to perfection, for it is light, strong, beautiful, and in every essential a lamp-shade and not a millinery "creation." Color-effects are glowing red or apple-green. As a gift for Christmas it would have all the qualities which make such a token really valued. It is first of all a thing of real use in any home, beside which it is not a thing likely to be duplicated or become common. It is made for us in Japan and is therefore exclusive. The frame is of a rich dark brown wicker-work, combining lightness and great strength, while the sheer silk lining is just enough to both reveal and conceal the light.

¶ This shade will be sent securely packed, carriage prepaid, to any address for $4.75.

THE SWEET-GRASS SHADE has a quaint charm difficult to describe. It is woven and edged in a way to give it strength and durability, and gives out the delicate pungent odor of the grasses of which it is made. ¶ This shade is the work of the St. Regis Indians, and is made in three sizes, 9, 13 and 15½ inches in diameter, and cost $1.50, $2.50 and $4.00 respectively.

GUSTAV STICKLEY
THE CRAFTSMAN
29 West Thirty-fourth St., New York City

Kindly mention The Craftsman

xxx

Advertisement from the November, 1906 issue of *The Craftsman*.

Shedding Light on the Craftsman Interior

—Mark E. Weaver

In a recent *Architectural Digest* interview, contemporary lighting designer Leni Schwendinger said, "I have always found that light is the quintessential spark to connect people to the nighttime environment."[1] Since the discovery of fire as an artificial lighting source, home illumination has continued to evolve to this day. This essay looks at home lighting through the eyes of Gustav Stickley (1858-1942) and contributors to his magazine *The Craftsman* published from 1901 to 1916. Through the magazine's many articles on the subject, we are better able to understand the theory behind lighting the Craftsman home.

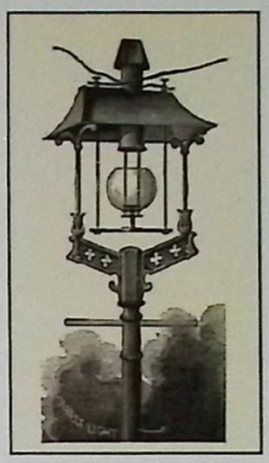


Fig. 1. The Brush arc lamp.

Illuminating America 1901-1916

When looking at lighting fixtures of the early part of the 20th century, we need to consider what energy sources were available to fuel them. By the later part of the 19th century, the open flame as an artificial light source was beginning to fade, but was still the only source of light available to the majority of Americans. Early issues of *The Craftsman* contained advertisements for oil and candle lighting fixtures by William Grueby, Robert Jarvie ("The Candlestickmaker"), and Teco Pottery. Thomas Edison's (1847-1931) patent in 1880 for the first practical carbon filament incandescent light bulb led to further developments in steam and water powered dynamos to supply electricity to larger population centers. A major portion of that generated electricity, however, was being used for municipal lighting, commercial endeavors, and trolley lines. By the late 1800's, bright lighting for industry and municipalities emanated from gas lights, electric Arc lamps (Fig. 1)—first invented by Englishman Humphry Davy (1778-1829) and further developed in America by inventors such as Charles Brush (1849-1929)—or Walther Nernst's (1864-1941) "Nernst lamps" (Fig. 2). At the same time, the battle between two power distribution systems, Edison's Direct Current (DC) and George Westinghouse (1846-1914) and Nikola Tesla's (1856-1943) Alternating Current (AC) raged on. This kind of competitive spirit led to rapid developments in electrical power generation, distribution, and artificial lighting.

NERNST
LAMPS
Made to Order Sunshine
No need to have dark, dismal stores and business houses—
Nernst Lamps bring brightness and cheeriness and sunshine into the darkest corners—
Produce a pure white light of great brilliancy at HALF THE COST OF ORDINARY ELECTRIC LIGHT.
Suitable for—
Stores, public halls, churches, banks, factories and business houses—anywhere that alternating electric current is available.
Your lighting company will furnish Nernst Lamps. Write us for illustrated booklet 21, "The Art of Lighting."
NERNST LAMP COMPANY
Pittsburg, Pa.

Fig. 2. Nernst lamps used an electrified ceramic coil to achieve incandescence.

The great expositions of the time such as the 1896 World's Columbian Exposition in Chicago, Illinois served as platforms for electrical pioneers, and exposed patrons to electric lighting on a large scale. Lighting at the

1901 Pan-American Exposition held in Buffalo, New York was due to George Westinghouse's harnessing of the Niagara River to generate power in 1896. Irene Sargent would write in the May 1903 issue of *The Craftsman*:

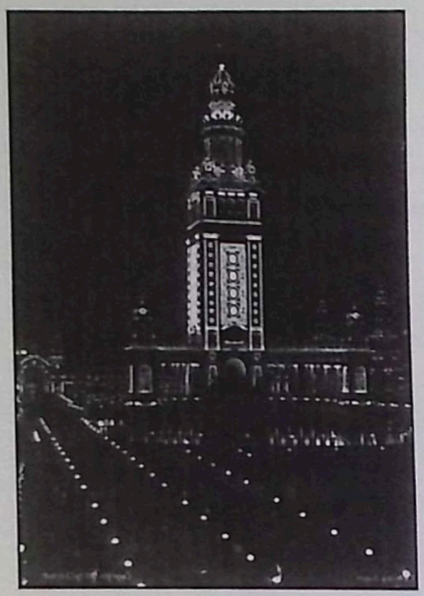


Fig. 3. The Electric Tower, 1901 Pan-American Exposition, Buffalo, New York.

> "The Pan-American followed in the first year of the new century, showing the great possibilities of electricity as an illuminant, and leaving in the minds of all who visited it memories of color-effects which seemed as if due to a super-excited imagination, and which had previously never shone upon sea or land."[2]

The Pan-American's "Electric Tower" (Fig. 3), designed by architect John Galen Howard, was illuminated by 44,000 8-watt light bulbs and served as the exposition's centerpiece. Although electricity abounded at the Pan-American, Gustav Stickley's exhibit at the Pan-American displayed only oil lamps created by the Grueby Company of Boston, which shared space with Stickley. In the years directly following the exposition, home electrification was still a long way off for the majority of the population.

Electrification: the Physical and Psychological Attitudes

Even as electricity became available to more customers, the idea of electricity in the home brought with it some trepidation and fears. The possibility of burns, fires, vapors, and physiological maladies—real or imagined—from exposure to electric current persisted. An interesting study of this reluctance to embrace electricity in the home can be found in Linda Simon's book *Dark Light*. In it, Ms. Simon observes:

> "...[o]ne would suppose that the public hardly could wait for electrical power in their homes; instead, more than thirty years after Thomas Edison invented the incandescent bulb in 1879 and soon afterward installed a lighting system in a business section of lower Manhattan, barely 10 percent of American homes were wired."[3]

Reluctance to break from the more traditional fuel sources continued to create a market for oil, candle, and gas lighting fixtures. In *The Craftsman*, the most frequently discussed electrical danger was the prolonged exposure of the eyes to electric lighting. C. Sanford Freeman's June 1903 article entitled *Decorative Lighting* was one of the first in the magazine to address this issue and offer the solution of diffused lighting:

> "The exposure to the naked eye of the concentrated light from an Electric Lamp produces, by the involuntary contraction of the pupil, a sensation of pain which

renders reading difficult, and which, by continuance, is liable to result in serious damage to the sight. In order to obtain a soft and comfortable effect, the rays from an incandescent lamp must be projected on to a large area, such as the ceiling or walls of a room, which act as a reflector and diffuse the light in such a way that the pupil may expand and reading may be done with ease."[4]

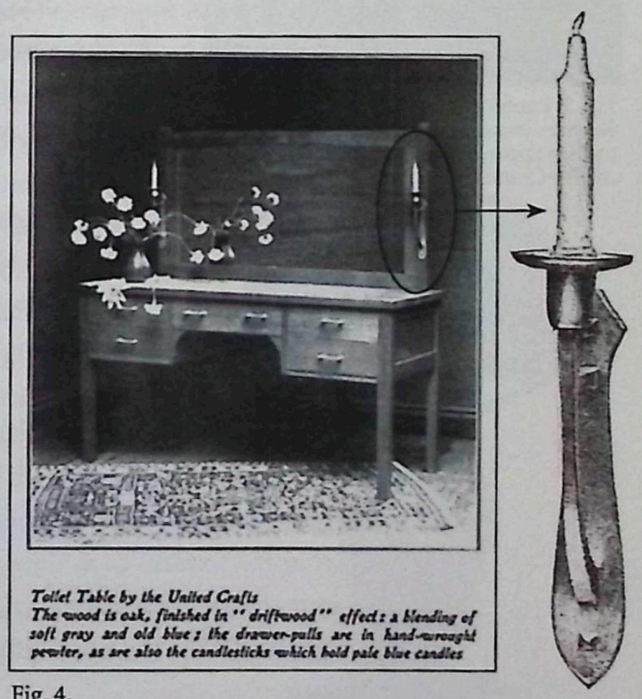
Diffused Light from the Craftsman

Although Stickley's shop had yet to fabricate a single lighting fixture, a declaration in the 1901 December issue of *The Craftsman* was clear regarding the future design of accessories for the Craftsman home, including lighting. Good design would not be subordinate to the energy source that was being used:

"Household art must parallel that economy which employs the subtle and hitherto largely idle force, electricity, against the waste of natural supplies and of vital energy…Forms and materials once deliberately and well chosen, must not be made subject to the vagaries of fashion. They are to be modified only so far as to maintain a constant progress in utility, simplicity and beauty."[5]

In a 1902 image from the June issue of *The Craftsman*, of a pair of No. 75 bracket sconces—possibly one of the metal shop's first lighting forms—are shown mounted on an oak "Toilet Table." This image beautifully illustrated the idea of utility, simplicity and beauty with this caption (Fig. 4):

"The wood is oak, finished in "driftwood" effect: a blending of soft gray and old blue; the drawer-pulls are in hand-wrought pewter, as are also the candlesticks which hold pale blue candles."[6] (This may be the only reference to pewter being used in the Craftsman metal shop.)



Toilet Table by the United Crafts
The wood is oak, finished in "driftwood" effect: a blending of soft gray and old blue; the drawer-pulls are in hand-wrought pewter, as are also the candlesticks which hold pale blue candles

Fig. 4.

Since the Craftsman home interior strove to be a harmonious, nurturing experience at all times, diffused lighting was an important ingredient in the transition from day to night. In his monograph *Gustav Stickley*, author David Cathers points out that, in the summer and fall of 1902, Stickley began to pursue the production of other items than just furniture to create a "unified" Craftsman interior. Stickley's lighting would have to meet all of the requirements of the Craftsman idea of

Simple Structural Style[7] in order to fit in the unified Craftsman interior. An article entitled *The Craftsman House* in the May 1903 issue of *The Craftsman* was written shortly after Stickley's inspiring overseas trip to the United Kingdom and other parts of Europe, and articulated how this might be accomplished:

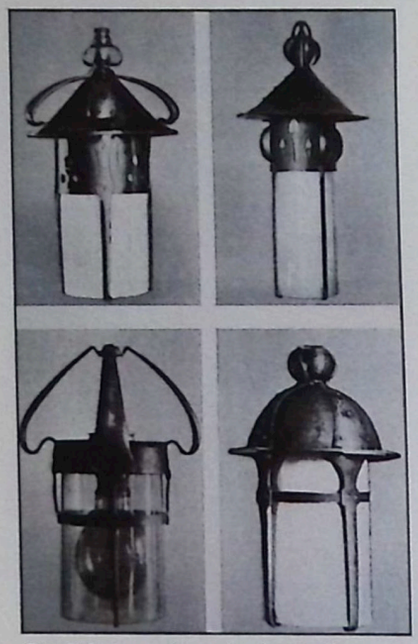


Fig. 5. Lantern forms by the Faulkner Bronze Company, Birmingham, England, as they appeared in the April 1903 issue of *The Craftsman*.

> "...[l]ight fittings should harmonize with the general scheme of the woodwork and furnishings. They should be, preferably, in hammered copper, with wrought iron trimmings, and have straw-colored glass globes."[8]

This quotation perfectly describes the lantern forms by the Faulkner Bronze Company that Stickley brought back with him from England. The Faulkner forms (Fig. 5) greatly informed Stickley's earliest hanging lighting fixtures. Stickley's versions of the lamps were adapted with great success to wall sconces, electroliers and shower lights, becoming arguably some of the metal shop's most recognizable lighting designs.

At the conclusion of his June 1903 *Craftsman* essay "Decorative lighting," C. Sanford Freeman expressed his appreciation of the trend to simplify designs and accentuate craftsmanship:

> "It is gratifying to observe the efforts which are being made to supersede the gaudy and massive machine-made productions of wholesale factories by designs, which, in their execution, bear the hammer marks of the craftsman."[9]

Achieving the diffused lighting that the Craftsman interior required meant that a variety of designs would need to be created. Each fixture was intended for a specific use in an interior room or outside the building. The designers took into consideration the materials and color of glass in the fixtures to achieve the best diffusion and concealment of the incandescent light source whether it was electric or flame. In the June 1907 issue of *The Craftsman*, an article entitled "The charm of diffused light" explained how the lighting should be adapted to a space:

> "No room can be really made winning and enticing of an evening without a diffused light which is essentially the product of lighting fixtures scattered about the sides of the wall. No one concentrated light is essential, but a glow of light wherever it can contribute to the comfort of work or play...by the bookcase, at the side of the window seat, near the piano, just back of the sewing table, by the hatrack in the hall, over the buffet in the dining room...In studying into the lighting problem, we

> have made a special effort to develop the diffused lighting of rooms. Where center lights are used in Craftsman rooms they are so hidden by soft globes that one is conscious only of a mellow glow; but these showers of lights are for large spaces. For living rooms and cozy dining rooms, the lights are on the walls in a series of sconces, adjusted to each room to bring out its utmost possibility of restfulness and cheer. In fact, in a room perfectly illuminated with side lights, the sense of effort to achieve light is wholly lost. One is conscious of rest, glow, peace, and contentment, and a desire to stay, which is wholly absent from the chandelier room.[10]

One of the most important elements in achieving diffused lighting was the shade. A November 1906 *Craftsman* advertisement observed:

> "A lamp-shade is so prominent a feature in a room that it may greatly help or mar the whole effect…The frame is of a rich dark brown wicker work, combining lightness and great strength, while the sheer silk lining is just enough to both reveal and conceal the light."[11]

This is best expressed in the Japanese wicker shades made of either split bamboo or willow, and the Sweet-Grass shades that were made by the St. Regis Indians of Franklin County, New York that are most commonly seen on Stickley lamps beginning in 1905. Both types of shades were lined with heavy Habutai silk in soft rich shades of red, green, dull yellow, or orange, through which a mellow light is diffused. For reading, these shades were also offered with an additional lining material called White Holland, a fabric similar to canvas, but not as thick. In addition to its rich color and organic quality, one description of the sweet-grass shade mentioned that the shade would give out "a delicate pungent odor."[12] No stone was left unturned when it came to marketing a product.

Fig. 6. No. 508 Stickley alcohol table lamp, ca. 1908.

Metal shades sometimes included small chain fringes around the circumference of their rims, or glass panels to refract the light source for a more pleasant effect. Materials such as mica and brass wire gauze (screen) were also used to add more diffusion.

The different fuel sources of the time also contributed to the brilliance and color of the incandescent light sources. For a brief period another lighting fuel—in addition to oil, candles, and electricity—was re-introduced and adapted as an option into Stickley lighting. Denatured alcohol (ethanol) made a return in 1906 after a long absence. The repeal of a tax levy that had been imposed on the fuel during the Civil War made it far too expensive for common use. By 1908, Stickley lamps such as the No. 508 (Fig. 6) used denatured alcohol. One article in *The Craftsman* went so far as to call alcohol "The Fuel and Luminant of the Future."[13]

Fig. 7. Stickley No. 755 table lamp.

Fig. 8. No. 505 table lamp.

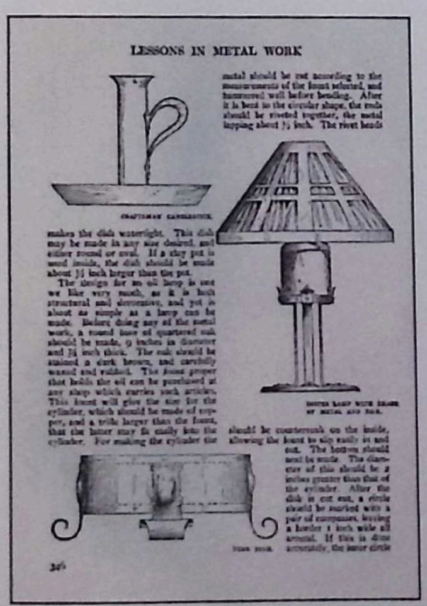

LESSONS IN METAL WORK

Fig. 9. "Lessons In Metal Work", *The Craftsman*, December, 1907, p. 346

An October 1908 advertisement for Stickley's alcohol lamps Nos. 508 and 507 stated that:

> "The light it gives is a soft pure white glow, more nearly like the daylight than any artificial light that has yet been discovered. It lacks the harshness of electric light and the yellowness of gas, and can be used in a country house where it is inconvenient to install either one."[14]

Note that the advertisement mentions once again here the harshness of electric light. Unfortunately, ethanol as lighting fuel was once again to be thwarted by the adoption of Prohibition in 1920.

If there was one major impediment that stood in the way of people achieving the Craftsman lighting experience in their homes, it was the cost. Some of the more artistic forms were far out of reach for the common man. The average working American in 1905 made between $200-400 a year. For them, the thought of purchasing a No. 755 table lamp (Fig. 7) at $155 was unimaginable, but that person might splurge for a No. 505 table lamp (Fig. 8) with wicker shade for $7.80. Either way, Craftsman lighting was not cheap!

The 1907 October, November, and December issues of *The Craftsman* encouraged readers to make their own lamps based on Stickley designs. *The Craftsman* supplied directions and instructional commentary including measurements, technical data (gauge of copper, and type of wood), and illustrations of Stickley pieces to copy. (Fig. 9)

However Americans chose to light their homes, the pages of *The Craftsman* were there to give them guidance on creating the Craftsman interior that many of us continue to strive for today. In today's world of electrical bombardment, we can take a chapter out of the January 1912 *Craftsman* article entitled *The Japanese Art of Diffused Lighting*:

> "We are apparently helpless as far as the lighting of streets, theaters and public places is concerned, but there is nothing to prevent our creating a haven of quiet and peace in our homes where we can rest, regain poise and recover our strength."[15]

Lighting at Craftsman Farms

In his essay from the 2011 Grove Park Inn exhibition Mr. Stickley's Home: 1911, author Peter K. Mars stated that:

> "...Craftsman Farms hovers in the balance between the pre and post electric world. Due in part to profusion of wealthy estate owners and the nearness of Bell Laboratories, electricity came to Morris Plains in 1909, concurrent with the construction of the Farms. Buildings at the Farms were wired for municipal electricity, placing it decades ahead of the 90% of rural American farms that didn't have municipal electricity until after the Rural Electrification Act of 1936."[16]

When the Stickley family moved to Craftsman Farms in 1910, all of the buildings were wired for electricity, but alternative fuel sources also illuminated the Log House. 1911 images of the Log House Living Room show candlesticks sharing space with a Grueby pottery-based oil lamp, and the iconic #291 oil lantern located above the piano. Electrically-powered #673 Craftsman lanterns run the length of the Front Porch, Living, and Dining Rooms; fixtures that have become symbols of the Log House interior as much as its furniture (Fig. 10).

A walk through the Log House at Craftsman Farms permits you to see everything that *The Craftsman* preached in its pages, particularly the use of lighting fixtures. Each fixture occupies a special place in the interior to create the quintessential Craftsman lighting environment.

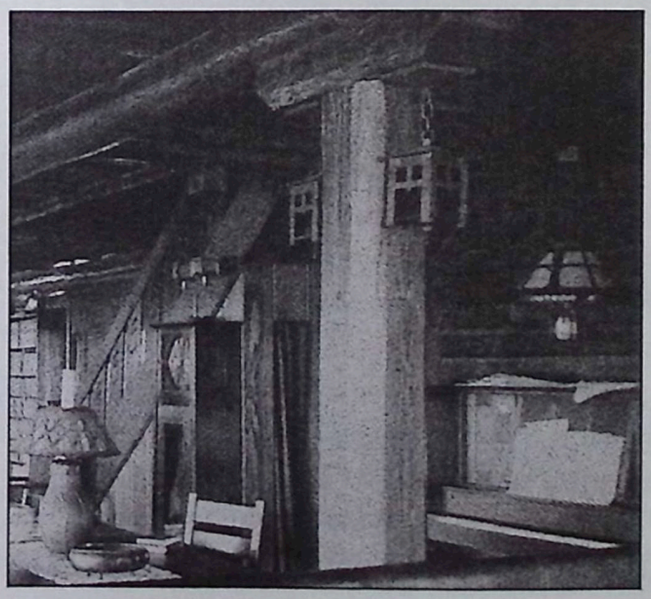


Fig. 10. In this c. 1911 detail image of the Log House Living Room at Craftsman Farms, harmonious lighting consists of a No. 291 oil lantern over the piano, No. 673 hanging lanterns on both sides of the pilar, and a Grueby based oil lamp on the library table. Note the Stickley silk lined wicker shade on the Grueby table lamp.

(Endnotes)

[1]Special Advertisement, "Designers Take Flight," *Architectural Digest*, (December 2011), pp. 59-62

[2]Irene Sargent, "A recent arts and crafts exhibition," *The Craftsman*, (May 1903), pp. 69-83

[3]Linda Simon, *Dark Light: Electricity and Anxiety from the Telegraph to the X-ray,* Houghton Mifflin Harcourt, (April 11, 2005), Introduction, p. 4, paragraph 2

[4]C. Sanford Freeman, "Decorative Lighting," *The Craftsman*, (June 1903), pp. 173-177

[5]Contributors, "Stages in the development of household art," *The Craftsman*, (December 1901), pp. [vi]-[viii]

[6]H. Fairchild Steven, "The small country house," *The Craftsman*, (June 1902), pp. 152-154, illustration caption for "Toilet Table" by United Crafts.

[7]Contributors, "The American Style," *The Craftsman*, (July 1903), pp. 278-270 p. 270

[8]C. Sandford Freeman, "Decorative lighting," *The Craftsman*, (June 1903), pp. 173-177

[9]"Ibid," page 177.

[10]Contributors, "The Charm of Diffused Light," *The Craftsman*, (June 1907), p. 372

[11]Advertisement, "Two Lamp-Shades," *The Craftsman*, (November 1906), p. xxx

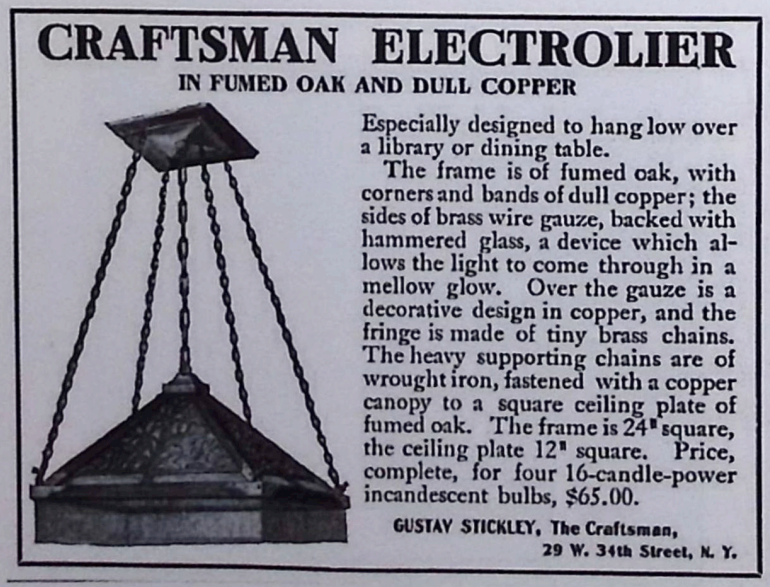
[12]Advertisement, "Two Lamp Shades," *The Craftsman*, (November 1906), p.xxx, The Sweet Grass Shade

[13]Contributors, "Denatured Alcohol: the fuel and luminant of the future," *The Craftsman*, (October 1908), pp. 94-96

[14]Advertisement, "Craftsman Alcohol Lamps," *The Craftsman*, (October 1908), p. xxxvi

[15]Contributors, "The Japanese art of diffused lighting," *The Craftsman*, (January 1912), pp. 449-451, p. 449, paragraph 5

[16]Peter K. Mars, "On The Dear Old Farm: gathering ideas from an ideal," *Mr. Stickley's Home: 1911*, (February 2011), pp. 28-38


CRAFTSMAN ELECTROLIER
IN FUMED OAK AND DULL COPPER
Especially designed to hang low over a library or dining table.
The frame is of fumed oak, with corners and bands of dull copper; the sides of brass wire gauze, backed with hammered glass, a device which allows the light to come through in a mellow glow. Over the gauze is a decorative design in copper, and the fringe is made of tiny brass chains. The heavy supporting chains are of wrought iron, fastened with a copper canopy to a square ceiling plate of fumed oak. The frame is 24" square, the ceiling plate 12" square. Price, complete, for four 16-candle-power incandescent bulbs, $65.00.
GUSTAV STICKLEY, The Craftsman,
29 W. 34th Street, N. Y.

In an advertisment found in the September 1907 issue of *The Craftsman,* this fixture used layers of brass wire gauze, hammered glass, and pierced copper in its recipe for diffusing light.

A Revolution In Lighting

—Edward Wirth

Thomas Edison's campaign in electrical lighting took the path he followed throughout his career of invention and innovation: identify a commercial need, research what had been done before, build on the earlier work of others (and on his own), produce a product that meets the need and establish the companies that would make and offer it to a waiting public.

Since the 1840s, inventors in the United States and Europe had attempted, without success, to design a practical incandescent electric light. At his Menlo Park laboratory during the late 1870s and early 1880s, Edison (Fig. 1.) and his staff (Fig. 2.) developed a commercially feasible incandescent light and a system of components, including generators, switches and meters, to deliver electric lighting to consumers.

Confident that he already understood how a system of dynamos and generators could light individual lamps, Edison used his team to perfect the incandescent lamp itself. The project involved testing hundreds of materials to find a suitable filament for the lamp. Edison found his filament, a carbonized strand of sewing thread, placed it in a high vacuum, which prevented the filament from burning up, and designed a high resistance lamp, which reduced the electricity needed to operate the system. The bulb ultimately burned for 40 hours. Edison proceeded to light his home, the boarding house where several of his assistants lived, and the streets of Menlo Park. Invitations went out to the press and potential investors to catch the train from New York City to view the spectacle. There were only a few dozen lamps, but they managed to generate reams of publicity.

Fig. 1. Thomas A. Edison, as he appeared c. 1878.

The next challenge was to deliver electrical power to cities; Edison moved from his rural laboratory (Fig. 3.) to 65 Fifth Avenue in New York City, with the idea of building a central station to light lower Manhattan, a small but closely built and densely populated area. Paradoxically, a section of a city would be easier to electrify than a single house since Edison planned to use the existing underground system of gas piping to serve as the conduit for his electrical wiring. The piping in buildings and offices would deliver power directly to consumers, and gas lighting fixtures would be refitted with incandescent lamps. Not to be ignored was the fact that Manhattan was the center of the nation's press and finance. Success would produce the necessary publicity that would help Edison market his system to other cities across the country and around the world.

Fig. 2. Thomas A. Edsion pictured here front and center with his laboratory workers, c. 1878.

Edison spent much of the early 1880s establishing companies that provided electrical power: factories that manufactured the dynamos and generators that produced the power, the copper pipe and wiring to serve as conduit, and the bulbs, sockets, and fixtures needed in homes and offices. Edison's associate Sigmund Bergmann (Fig. 4.), who had been making electrical apparatus since the 1870s, formed S. Bergmann & Company with Edward H. Johnson to manufacture an array of lighting fixtures. Bergmann's Wooster Street shop was eventually supplanted by a six-story building at Seventeenth Street and Avenue B. The Bergmann factory housed 300 workers who turned out the wall and ceiling fixtures that reassuringly resembled the gas fixtures that the public already knew.

Bergmann's partner, Edward H. Johnson, made his own contribution to domestic lighting as the owner of the first Christmas tree to be adorned with electric lights. He hand-wired 80 red, white, and blue light bulbs and wound them around his Christmas tree, which also revolved.

Although Edison envisioned cities and towns powered from central stations with customers paying for their metered usage, he noted a growing demand for isolated plants. He organized the Edison Company for Isolated Lighting to provide generating stations for individual buildings, including factories, newspaper offices, hospitals, theaters, restaurants, and private homes. Among the wealthy private customers were the Vanderbilts and J.P. Morgan, one of Edison's financial supporters. Morgan installed his plant, including a boiler and a steam engine in his garden, which ultimately sparked a small fire in his library.

In 1889, the Bergmann Company merged with other Edison electrical manufacturing firms to form the Edison General Electric Company which carried on the electric business on both large and small scale—building and marketing central stations to municipalities, wiring streets and buildings, and making and selling lighting fixtures. Although Edison continued to conduct electric light research at his West Orange laboratory in the late 1880s, he left the electric power business in 1893 when Edison General Electric merged with the Thomson-Houston Company, dropping Edison's name to become General Electric. Edison sold much of his General Electric stock to help finance a project to mine and concentrate low-grade iron ore in northwestern New Jersey.

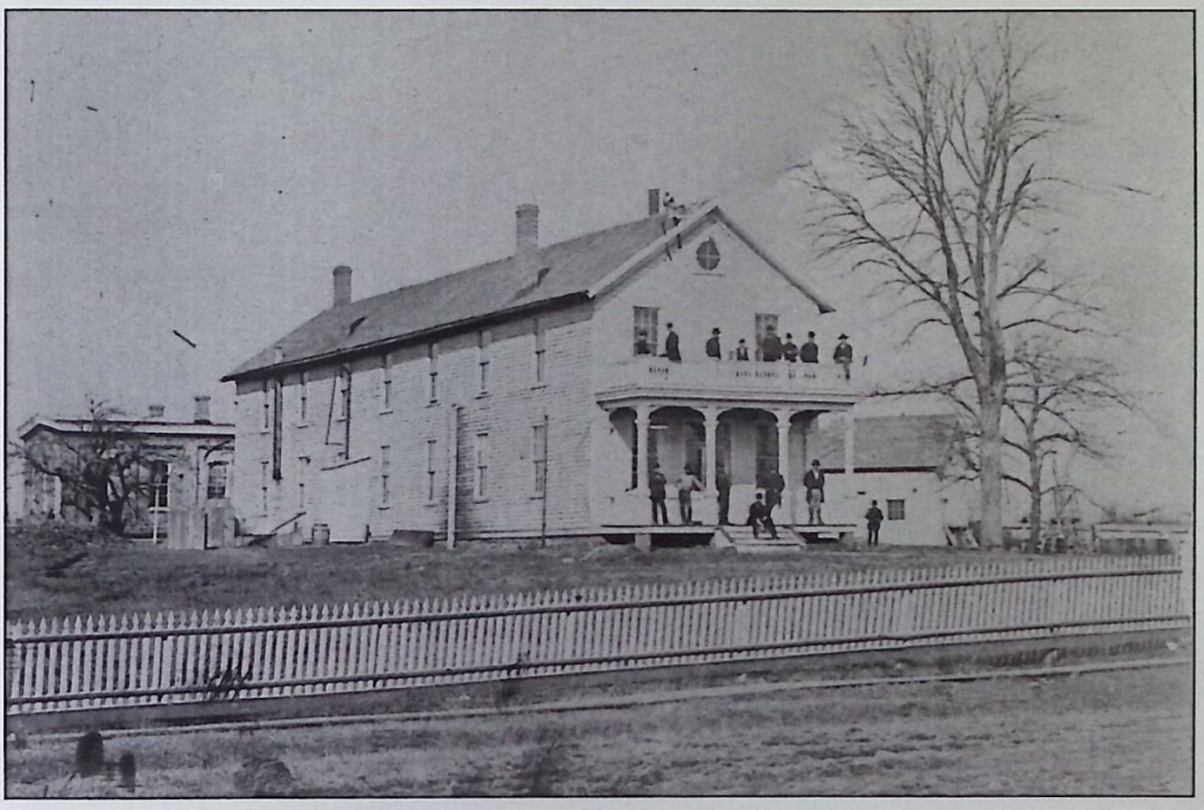
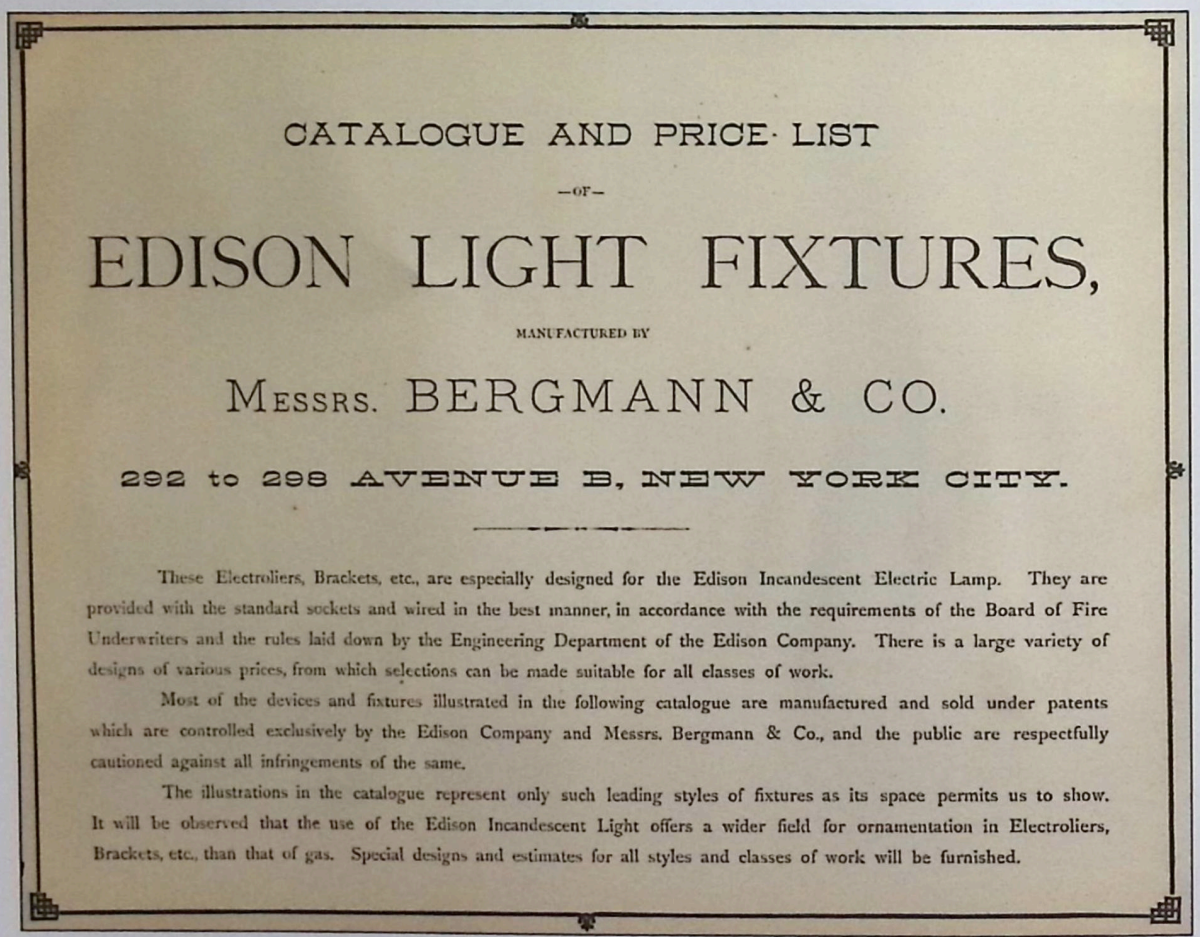


Fig. 3. Thomas A. Edsion's Menlo Park laboratory.

But even after his departure from the business that he helped create, Edison continued to conduct experiments in electric power, obtaining patents into the late 1920s on improvements to dynamos and generators, lamps, filaments, sockets, and insulators.

Edison returned to isolated plant lighting in 1910, around the time Gustav Stickley brought electricity to Craftsman Farms. Edison called his plan "Country House Lighting," a system that used his storage battery to provide power for rural homes that did not have access to electricity generated by central power stations. This system consisted of a gasoline-powered engine that charged a set of Edison storage batteries, which then powered the household lights and appliances. Edison rented a house in Llewellyn Park, the private residential community in West Orange near his home, and fitted it with an isolated lighting plant.

His staff photographers documented the entire house to illustrate his advertising brochures and instruction manuals. The project was not a financial success, but demonstrated Edison's commitment to electrifying the nation.



CATALOGUE AND PRICE LIST

—OF—

EDISON LIGHT FIXTURES,

MANUFACTURED BY

MESSRS. BERGMANN & CO.

292 to 298 AVENUE B, NEW YORK CITY.

These Electroliers, Brackets, etc., are especially designed for the Edison Incandescent Electric Lamp. They are provided with the standard sockets and wired in the best manner, in accordance with the requirements of the Board of Fire Underwriters and the rules laid down by the Engineering Department of the Edison Company. There is a large variety of designs of various prices, from which selections can be made suitable for all classes of work.

Most of the devices and fixtures illustrated in the following catalogue are manufactured and sold under patents which are controlled exclusively by the Edison Company and Messrs. Bergmann & Co., and the public are respectfully cautioned against all infringements of the same.

The illustrations in the catalogue represent only such leading styles of fixtures as its space permits us to show. It will be observed that the use of the Edison Incandescent Light offers a wider field for ornamentation in Electroliers, Brackets, etc., than that of gas. Special designs and estimates for all styles and classes of work will be furnished.

Fig. 4. Edison's associate Sigmund Bergmann, who had been making electrical apparatus since the 1870s, formed S. Bergmann & Company with Edward H. Johnson to manufacture an array of lighting fixtures.

A New Light on Labor: The Structure of Production at Stickley's Metal Shop

—Jonathan Clancy

Carefully delineated in a fire insurance map of 1910, Stickley's second metal shop has a palpable presence: a small cluster of buildings located in Eastwood Heights between Burnett Avenue and the rail line that serviced the factory (Fig. 1).[1] Situated behind the building that housed the furniture factory and offices, and sharing the first floor with storage space, the structure and layout of the building provide important clues about the production of metals and lighting. In both the physical and economic sense, this was an ancillary business—one important to his conception of the home, but never approaching the scale or importance of furniture manufacturing. The main workspace, a large room measuring about thirty-five feet wide by forty-five feet long on the eastern side of the building, was supplemented by a smaller, one-story room extended about twelve feet to the east and a smaller, separate building beyond that. Extant inventories reveal long benches, an abundance of hand tools, and few concessions to mechanized production.[2] Yet, the specificity of this drawing and the shop's inventories are misleading; they suggest, perhaps, a clarity regarding a side of Stickley's business about which precious little is known. In order to understand how and what was produced at the metal shop, it is necessary to start at the beginning, to peel back the layers of myth and misunderstanding, to examine the roles of both major and minor players involved; to shed, in effect, a new light on labor.

Any history of Stickley's lighting necessarily entails a history of the metal shop, since this department was almost solely responsible for all production. Although the shop's origins remain opaque—and despite the attention he paid to the medium in *The Craftsman*—the first steps were small, even tentative. In May 1902, despite devoting that month's *Craftsman* entirely to metalwork, there is no solid evidence that he had yet established the department.[3] Within the course of a year, however, the shop emerged as an organic outgrowth of his broader vision: first supplying hand-wrought hardware for his furniture and then branching out to include accessories for the home, and lighting. Jerome Connor is frequently credited with the evolution of the metal shop and cited as the first foreman, but a close reading of the evidence casts this into doubt. Leaving the Roycrofters in July for Stickley, the East Aurora Advertiser mentioned he would direct the "fine arts," and said nothing about metal.[4] Tellingly, throughout his time in Syracuse the directories listed him as a sculptor, his primary profession.[5]

Lighting evolved somewhat slowly as a concern and Stickley, true to his word, appears to have begun by replicating and modifying existing designs rather than creating original designs. The first advertisement of the new work, which appeared in the July 1902 issue of *The Craftsman*, mentions but does not illustrate any lighting. Later that year, in November, illustrations in the magazine depict lighting at the United Crafts display at the Mechanic's Fair in Boston, but it is unclear precisely what these represent, and whether they were designed and/or manufactured

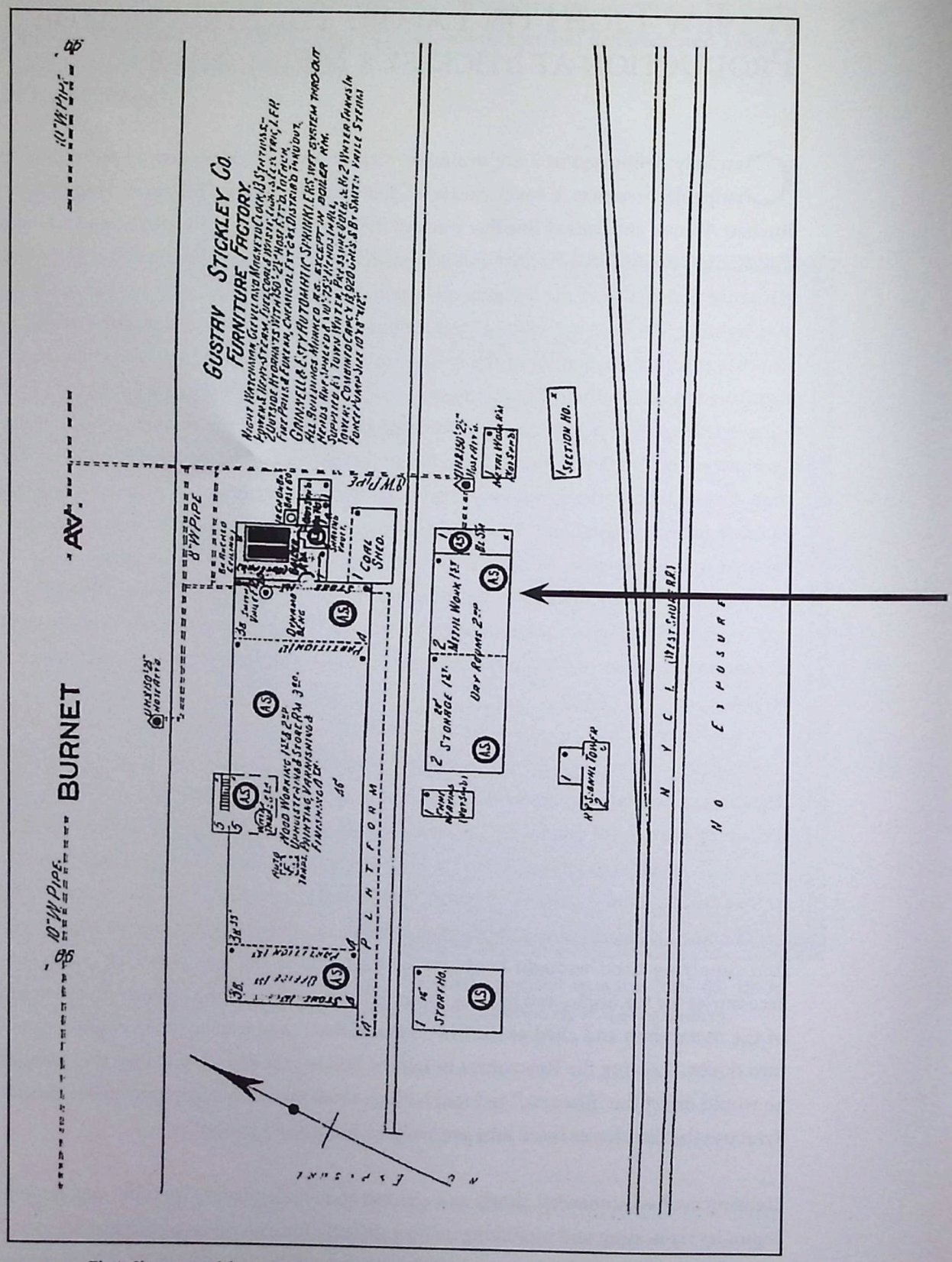


Fig.1. Site map and footprints for the Stickley factory buildings in Eastwood, N.Y.
(© Sanborn Fire Insurance Map Company, 1910)

by Stickley's shop.[6] As late as April 1903, in the article "A Group of Lanterns," (see page 10, Fig. 5) the magazine gave readers the measurements to make lanterns for their own use, but the designs were replicating English Arts and Crafts models, and were not designed by Stickley or his staff. By May 1903, the first advertisements featuring lanterns appeared in *The Craftsman*, but the listing of new products and designs featured in the magazine remained sporadic throughout the year.[7] The ensuing rise in production and design of lighting the following year coincides with the hiring of foreman Max Kluge to head the metal shop.

It is difficult to overstate the influence that Valentine Marks "Max" Kluge—a German born metalworker hired as shop foreman about 1904—had on the department's production. If Connor's tenure is distinguished by how little is known of his contributions, the output of the shop under Kluge's direction is far easier to trace. By 1904, lighting fixtures and copper accoutrements for the home were being produced in sufficient quantity to warrant inclusion in that firm's catalog.[8] Significantly, these items represent a blend of original and English design sources. Astute readers may have recognized that the "coal vase" pictured on page eighty-seven (Fig. 2) had been previously illustrated in *The Craftsman* as the work of Art Fittings, Ltd., but the depth of Stickley's reliance on existing designs has only recently become apparent. Yet, during Kluge's term as foreman (ca. 1903/4-05) production surged. If his effect on the scale of production is easily seen, his role as a designer is less clear. Although original designs appeared regularly during his time as foreman, the shop also increasingly appropriated designs from English firms. In fact, the company's 1905 *Hand Wrought Metal Work in Wrought Iron Hammered Copper and Brass* featured a number of designs drawn directly from the English-based firm Art Fittings Limited, whose work had been featured in *The Craftsman* in May 1903.

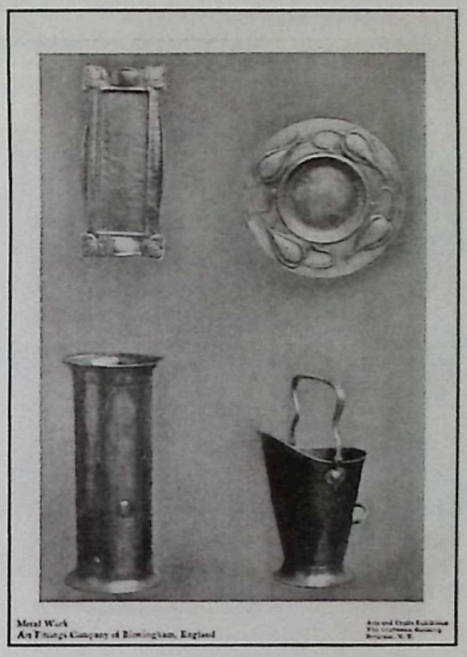


Fig. 2. "Metal Work, Art Fittings Company of Birmingham, England," *The Craftsman* 4 (May1903): ff. 72.

Because metal and lighting remained an ancillary concern, Stickley needed a labor force that was skilled but flexible, able to expand or contract as production demand necessitated. He found this in Syracuse's burgeoning immigrant population, and—despite the negative connotations many shared regarding immigration—used this to stress the authenticity of skill necessary for the craft's revival. "The artisans," readers were informed, "can trace a long ancestry of toil; their forefathers having for generations exercised the same trade in a single city, village, or hamlet of the old world." The lengthy description of "their leader," presumably Kluge, described him in Romantic terms:

> [He works] to-day with the spirit and extreme diligence which were characteristic of the times when the handicrafts were cultivated as a religion. Projected against the firelight of the flaming forge, his sinewy frame satisfies the spectator with a sense of fitness, as he moves with quick decisive gesture [sic], directing the processes of the men.[9]

Kluge left Stickley's employ, probably in late 1905, and briefly formed his own art metal company.[10] He appears to have left Syracuse by 1907 and details of his later life remain sketchy. By 1918 he had settled in Brooklyn and was working as a machinist for the United States Government, presumably in the Navy yards.[11]

Previous scholarship has suggested that following Kluge's departure, Victor Toothaker became foreman of the shop, yet his role has been misidentified and remains largely misunderstood. Payroll records, directory listings, and census data demonstrate that he was never shop foreman, but suggest instead he was a freelancer who designed lighting, metal wares, and occasionally contributed art for the cover of *The Craftsman*.[12] His employment with Stickley was sporadic, and from November 1907 through the end of 1909 he worked a total of sixteen weeks, divided into two eight-week blocks.[13] During the interim period, his only documented work is his listing as a director of "Hand Wrought Metal Shops, New York," which was incorporating with a capitalization of $5,000.[14]

Fig. 3. Victor Toothaker, Smoker's Set of Handwrought Copper, from *The Roycroft Catalog 1912: Books, Leather, Copper* (East Aurora: 1912), 44.

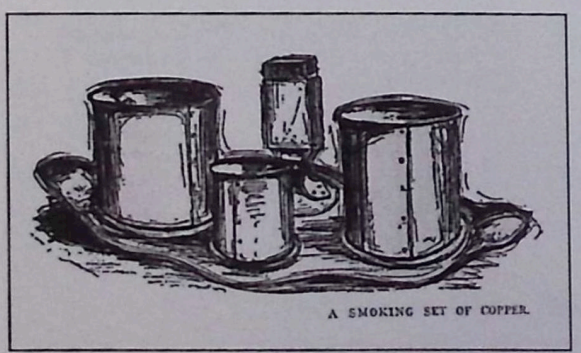


Fig. 4. Victor Toothaker, "A Smoking set of Copper," from "Lessons in Practical Metal Work and Cabinetmaking," *The Craftsman* (November 1911): p. 216.

Although the exact nature of Toothaker's relationship with Stickley remains a matter of conjecture, there is clear evidence that Toothaker designed some of the pieces in Stickley's catalogs. For instance, the "Smoker's Set of Handwrought Copper" that appears in The Roycroft Catalog 1912 (Fig. 3), was illustrated previously as a sketch in *The Craftsman* in November 1909 (Fig. 4), during which time Toothaker is documented at Stickley's shop, and there are convincing visual similarities between certain examples of lighting between the two firms that suggest his role in shaping Stickley's aesthetic.[15] His two documented periods of employment both lasted eight weeks, suggesting he did more than simply supply designs for others to carry out.[16] Perhaps he was brought in to both supply designs for the shop and work with Stickley and the metal shop employees to create prototypes. Perhaps too, he worked directly with Stickley in the design of lighting and objects. Whatever the nature of this relationship was, one thing seems clear: there is too little evidence to simply assign all of the lighting designs during this period to Toothaker with any certainty.

Lamp making was centered in the metal shop, but this fact reveals little about the process of production or the role of workers in creating the objects. Some materials were obviously outsourced—nobody expected Stickley to make the wiring or the switches—but some of the most important processes and components were also completed off-site or purchased from external suppliers. As the inventories and the payrolls demonstrate, his craftsmen made the hammered parts and bases for the lighting, while outsourcing the finishing of wares and the casting of pieces to other firms. The shop inventories mention no equipment necessary for casting or molding forms, no glass cutting tools, but do record a number of finished shades on hand, stored and ready to be fit to bases. Perhaps most surprisingly, the materials and chemicals necessary to patinate the wares are notably absent too.

The advantages Syracuse afforded Stickley included the type of specialized metal workers and services necessary to manufacture elements of his lamps that were economically unfeasible to produce himself. Regular monthly payments to Syracuse Plating works, a local firm specializing in plating, refinishing, and lacquering, make that firm a possible candidate for the finishes applied to the metals and lighting. Works that were cast—such as No. 358, candlesticks cast in brass—were presumably designed in house, but then sent off to be cast somewhere else (Fig. 5). This arrangement was typical for both Syracuse, with its large industrial corridor of specialized metal services, and also for Stickley who was having other pieces, such as the design for a screw he applied to have patented in 1901, cast by outside manufacturers.[17]

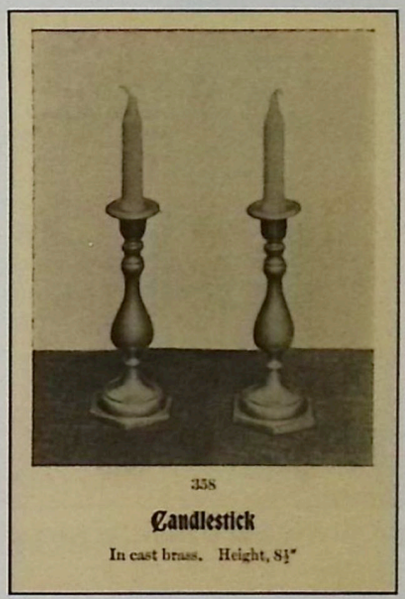


Fig. 5. No. 358 brass candlesticks.

While most of the bases were made onsite in the shop, the opposite appears to be true for many of the shades that Stickley's lights were fitted with. By 1905, for instance, even though his catalog *Hand-Wrought Metal Work* offered a wide variety of shades, there is no evidence that the shop had the materials, equipment, or talent to manufacture the variety of shades he offered:

650: Yellow Opalescent Glass in body of shade with green and red in band. 16" in diameter.
651: Green Opalescent Glass in body of shade with two shades of red in band. 16" in diameter.
652: Ruby Glass in body of shade with green in band. 16" in diameter.
653: Yellow Opalescent Glass in body of shade with green in three bands. 14" in diameter.
654: Green Opalescent Glass in body of shade with Ruby in three bands. 14" in diameter.
655: Ruby Opalescent Glass in body of shade with green in three bands. 14" in diameter.
662: Green Opalescent Glass panels. 14" in diameter

663: Ruby Glass panels. 14" in diameter
664: Yellow Opalescent Glass panels. 14" in diameter
665: Glass mosaic in various greens. 12" at base.
666: Copper shade, in stencil pattern with wire gauze, line motif.
667: Copper shade, in stencil pattern with wire gauze, bird motif.
668: Copper shade, in stencil pattern with wire gauze, flower motif.
669: Wicker and silk. 17 ½ inches at base.

The exception to this rule were shade nos. 666-8, which required the types of skills metalworkers possessed in order to create them, and also the simpler lights requiring glass panels (Fig. 6). Although the extant payrolls do not begin until late 1907, it appears as though these were crafted individually, and in addition to the duties of the regular workweek. Despite the gaps in the payroll records, the infrequency with which the shades were made (always by the same few workers) suggests the limited market appeal these had. Throughout 1907-1909, only two workers—F Casenos and Frantz Gannitz—are listed making the shades. In each instance Casenos and Gannitz were paid for the full week (sixty hours of work) and given an additional dollar for every shade they produced.[18]

376
Oil Lamp
Fount in copper, with wrought iron standard. Shade No. 668 Copper in stencil pattern with backing of brass gauze. Brass linked fringe.

Fig. 6. No. 378 oil lamp with a No. 668 shade.

While the wicker shades, or at least the silk sewn into them may have been done in the fabric or furniture sections of the factory, the domed glass shades were likely purchased—like the glass inserts for the lanterns and glass for use in his furniture—from an outside distributor. Stickley's business papers mention a number of suitable candidates such as Wood Glass Co., Syracuse Wire Co., and Henry Glass Co., but no definitive source has been identified. This arrangement would have made practical sense too, as it would have meant that the coppersmiths and laborers he employed would have had a range of skills applicable to a number of tasks (lighting bases, hardware, metal wares) essential to his business, rather than a specialized skill set that was used in a limited fashion.

The extant payroll records at Winterthur demonstrate both the ascent of the metal shop's success from 1909 through 1911, and its steady decline until 1915. At its height, the shop employed twenty-six workers in the busiest seasons, and about half that number the rest of the year. By 1913 and 1914, as demand shrank, the number of employees dwindled to just nine during the slow summer months. With less than half the number of employees working, the shop consolidated its trimming and copper departments into a unified shop by May 1914. By July 1915, the last extant record located, the shop had but four employees. Once central to Stickley's business, the metal shop fell victim to changing tastes and attitudes of consumers, and gradually became obsolete. At its height, however, it produced

wares and designs that infiltrated all of Stickley's ventures (furniture, home design, and retail products) and fostered the careers of a number of talented designers and many skilled craftsmen. It is in this regard, the ability to merge good design with manufacturing principles, that the metal shop is a model of the arts and crafts business.

(Endnotes)

[1] The original shop was located in Syracuse proper, next to the Craftsman Building.

[2] Gustav Stickley Business Papers, "Inventory, Feb. 1 1910," Winterthur Library, Downs Collection, 76x101.2, 22-4.

[3] At the end of the issue, Stickley indicated that the development of a wrought iron industry was planned, but not yet operational. Note the use of the future tense: "...they will follow the Morris principle of joining utility with beauty. It will be their purpose to modify and improve the models now in use for electric light fittings, fire-sets, sconces, candlesticks, lanterns, locks and other articles in metal which are necessary in every household." See *The Craftsman* 3 (May 1902): 103.

[4] "Local and Personal," *East Aurora Advertiser*, July 10, 1902.

[5] The Syracuse Directory, 1903 (Syracuse, NY: Sampson and Murdock, 1903), 212 lists: Jerome Conner "Sculptor 108 Wellington Place." The following year's Syracuse Directory (1904), 198 also lists him as a sculptor. For the suggestion that Connor was the shop's first head, see Cathers, 147-8. While in Syracuse, he continued to work as a sculptor, which would appear to have limited his time as shop foreman. See, for instance, "Art Notes," *New York Times*, April 3, 1903; see also "Current Art Events," *The International Studio* 24 (October 1904): CV-CVI.

[6] Samuel Howe, "A Visit to the Workshops of the United Crafts at Eastwood, New York," *The Craftsman* 3 (October 1902): 61-2, mentions "accessories, such as hinges, drawer pulls and escutcheons..." but says nothing regarding lighting. His tone suggests that while plans are underway for additional concerns, the workshop is still in the process of development: "...in fact, everything that contributes to the interior of the house, shall be made at these shops."

[7] "The Simple, Structural Style of Household Furniture [advertisement]," *The Craftsman* 4 (May 1903): 130. See also, The Craftsman 4 (June 1903): n.p.

[8] *What is Wrought in The Craftsman Workshops*, 63 and 87.

[9] *What is Wrought*, 1.

[10] See David Cathers, *Gustav Stickley*, 212 for a reproduction of an advertisement that ran in the Syracuse Directory in 1907.

[11] United States, Selective Service System. World War I Selective Service System Draft Registration Cards, 1917-1918, New York, Kings County, Brooklyn, Draft Board 50.

[12] Toothaker appears to have only designed two covers, in May 1910 and September 1910.

[13] Toothaker is listed on the payroll from November 21, 1907 through January 9, 1908, and once again from September 10, 1909 through November 4, 1909. Gustav Stickley Business Papers, Winterthur Library, 76x101.26 through 76x101.37.

[14] "New York Incorporations," New York Times, October 23, 1908. The brief mention of this venture listed Lela M. Rosenthal, 175 Claremont Avenue and Adolph J. Rosenthal, 103 Park Avenue as the other directors and Toothaker's address as 271 West 11th Street.

[15] *The Roycroft Catalog 1912: Books, Leather, Copper* (East Aurora, NY: 1912), 44. "Lessons in Practical Metal Work and Cabinetmaking," *The Craftsman* (November 1909): 216.

[16] By no later than April 1910, Charles F. Williams was the Metal Shop's foreman. See: Thirteenth Census 1910, roll T624 1055, Syracuse Ward 10, Onondaga County, New York, Enumeration District: 138, 2B.

[17] United States Patent Office, "Design for a Screw," No. 35,710. Patent applied for October 28, 1908, granted February 11, 1902 to Gustave Stickley.

[18] The price is equivalent, in the case of Casenos, to 1/3 of his daily pay, suggesting that the labor involved was equivalent to about 4 hours. At $18.00 per week, Casenos was among the highest paid employees in the metal shop and made well over the salary of an average worker. See, for example, Scott Nearing, Wages in the United States, 1908-10: A Study of State and Federal Wage Statistics (New York: 1911), 208: "In view of all of the evidence, it is fair to say that the adult male wage workers in the industries of that section of the United States lying east of the Rockies and north of the Mason and Dixon Line receive a total average annual wage of about $600; that this falls to $500 in some of the industries employing the largest numbers of persons, but rises to $700 or even to $750 in a few highly skilled industries."

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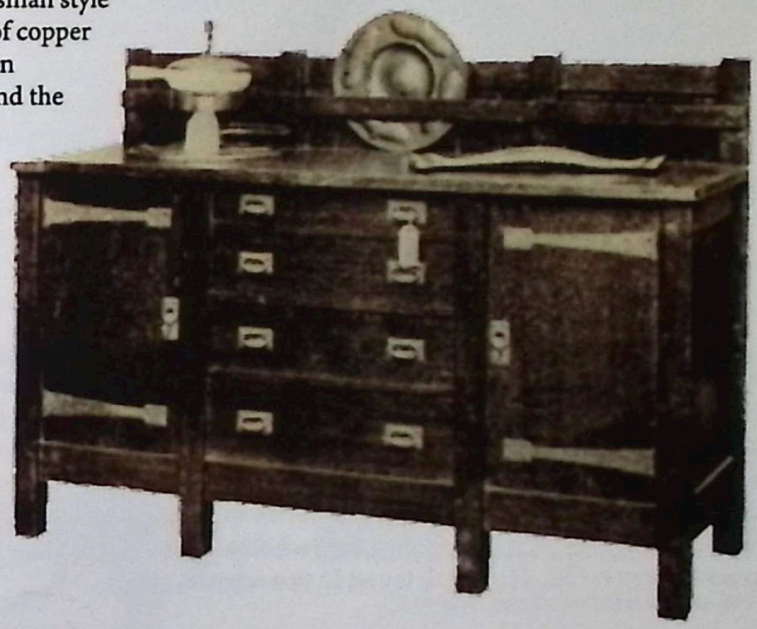
Metal Working Techniques used at the Craftsman Workshops

—Dawn Hopkins & Michael Adams

No. 376

Gustav Stickley started the metal department at the Craftsman Workshops to produce hardware to complement his furniture. The hardware, including strap hinges, drawer pulls and escutcheon plates, was specifically designed to enhance each individual piece of Stickley furniture. In Gustav Stickley's own words from the 1909 furniture catalogue, "I have spent much time and thought over these designs, which are carried out in wrought iron, copper and brass, according to the metal that harmonizes with the tone given the wood or with the other fixtures in the room in which the piece is to be placed." Mr. Stickley continues in an excerpt from page 87, "the need for following out Craftsman designs in making all manner of household articles soon became as great as the original need for making furniture trim, for Craftsman fireplaces demanded Craftsman fire sets, hoods, andirons and coal buckets; and rooms finished with beams and wainscot in the Craftsman style needed the mellow glint of copper and brass here and there in lighting fixtures, lamps, and the like." The Craftsman Workshops proceeded to create a vast range of useful metal wares, with consideration given to each for its utility and its place in a Craftsman room. In the display on Sideboard No. 817 (shown to the right), several examples of metalwork are displayed, including a chafing dish, a plaque and a rectangular tray. In some designs, Mr. Stickley uses a variety of metals to complement one another. This is evident in Oil Lamp No. 376 where a delicate copper pierced shade (with fine brass chain skirting the bottom edge) sits upon a hammered copper and forged iron base. Also below are examples of a desk set, a pair of andirons and an umbrella stand.



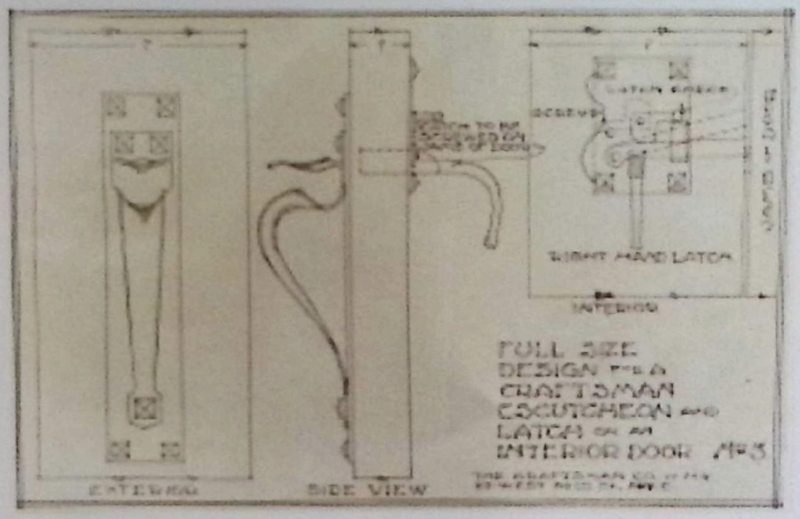
No. 817

There were a variety of technicians involved in the creation of a Stickley fixture, whether it was a simple piece of hardware or an elaborate lamp. What started with Mr. Stickley's designs, moved along to pattern makers, foundry workers, blacksmiths, coppersmiths, and glass workers. A range of skills were employed to create the designs in the Craftsman tradition. The following pages give a simple overview of some of the skills and processes used in metal working characteristic of those used by the Stickley craftsmen.

No. 348

Design, Working Drawings and Templates:

The importance of design and the design process is apparent at each juncture in the Craftsman Workshops. A draftsman would create a working drawing, which refers to a scale drawing of a part or assembly that provides a guide for manufacture. These technical drawings are in themselves aesthetically pleasing, as is apparent in the drawing of the Craftsman Escutcheon and Latch below. Templates are generated from a working drawing to assist a craftsperson to check accuracy and stay faithful to the design.



a.

Pattern Making /Model Making:

Pattern making refers to the process of creating a wood pattern or model for foundry use. The pattern, a replica, of the object to be cast, is used in preparing the cavity into which the molten material is poured. Casting is often used to make complex shapes that would be difficult or cost prohibitive to make by other methods. The Craftsman Workshops used this process in the production of hardware, lamp hangers and loops. This process would also be for tooling, (i.e. creating a stake). A fine example of this technique is used to produce the lamp base design for No. 755 which is cast in two separate pieces.

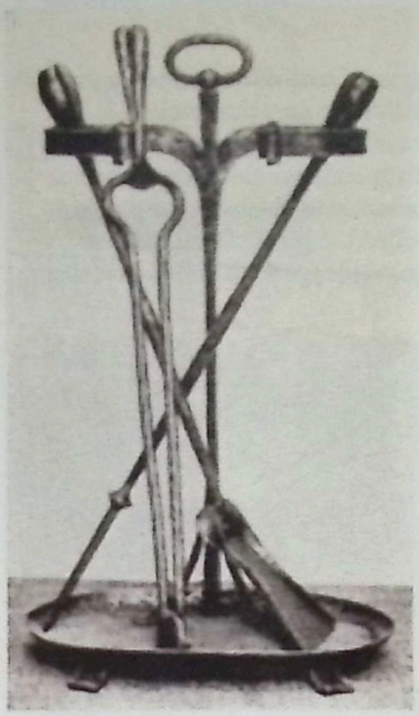
b.

c.

d.

e.

a. Examples of templates for escutcheon plate and handle.
b. Mold used for lost wax casting of brass loop for hardware.
c. Wooden pattern for producing mold to sand cast iron lamp base.
d. Cast iron lamp base, before clean up and hammering.
e. Mold used to cast iron base.



138

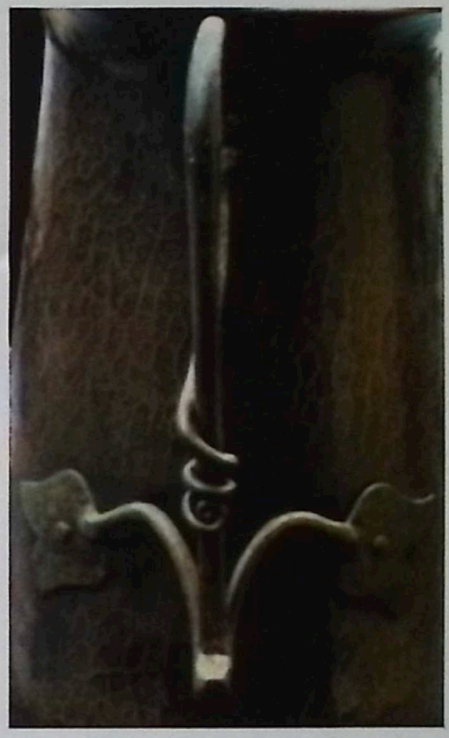
Fire Set

Forging/Blacksmithing:

Forging is a process by which metal is formed to a desired shape with controlled use of hammering. Iron work is accomplished by heating wrought iron until it is soft enough to forge with a hammer, anvil and chisel. The iron is heated in a hearth or forge.

When forging copper, it is first annealed. Annealing refers to heating the copper red hot with a torch. Unlike iron, the copper remains soft when cooled. The act of hammering the material hardens the metal; this is known as "work hardened." The coppersmith will use caution not to overwork the metal as it can become brittle. Copper may be annealed several times to form a desired shape.

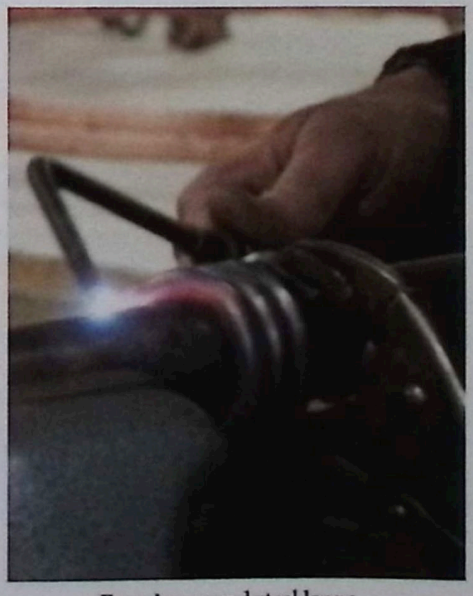
The Craftsman Workshops incorporated the hand wrought process for many effects, both structurally and aesthetically. "Wrought iron" is used for its strength and design in Fire Set No. 138, as well as numerous examples of andirons. Two noteworthy examples of the process are on the Oil Lamps No. 294 and No. 376 (page 1), where a lighter and more delicate use of forging is noted.



Detail of handle on Oil lamp No. 294

Finished loop

Forged loop at various stages of production



Forming round steel loops

Forming/Shaping Techniques:

There are several methods of hand forming used to produce metalwares at the Craftsman Workshops. Raising was utilized in coal buckets, chandeliers, table lamps, lanterns and more. Serving trays and wall plaques were fine examples of sinking and stretching technique. Fireplace hoods show us shape and form on a more massive scale, but incorporated repousse' as a design detail or a motto to refine the piece. Planishing, characteristic on most of the pieces, gave prominence to the handcrafted workmanship.

Raising refers to an essential metalworking technique used to form a flat sheet of metal over a stake or solid object using compression. Repeated hammering or bouging shapes the metal from the outside of the stake rather than from the inside. It creates a seamless bowl or vessel.

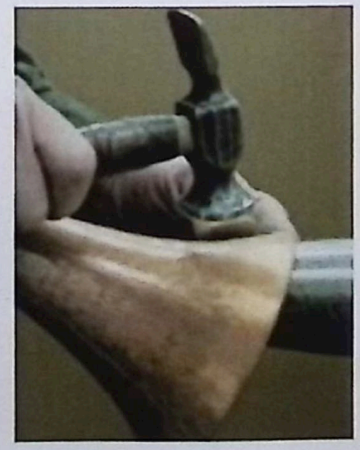
Raising

Sinking and Stretching is a technique whereby a flat sheet of metal is hammered into a depression (such a block of wood, a metal form or a sandbag) to create a simple or shallow form. The stretching process causes thinning of the metal as it compresses against the form with a hammer, or stretches it by tension as it is struck with a hammer into an unsupported form.

Sinking

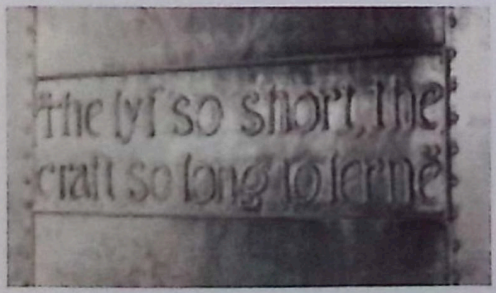
Metal working hammers

Planishing refers to hammering a surface to smooth and harden metal. Prior to the Arts and Crafts era, the final planishing was often polished from a surface, hiding the handwork. The arrival of the Arts and Crafts era embraced the evidence of the handwork and accentuated the hand-planished surface.



Planishing

Repousse' and chasing are techniques used to apply ornamentation and modeling to sheet metal using steel tools. Repousse' is done from the back of the sheet, or on the reverse side, to create a raised design from the front. Chasing is worked from the front or top using chasing tools to sink the metal back and add definition. When the processes are combined, they produce a decorative low relief often referred to as embossing. An example of these processes is on the copper fireplace hood motto at Craftsman Farms.



Repousse' and chasing techniques were used on this copper fireplace hood at Craftsman Farms.

There were two basic joining techniques used at the Craftsman Workshops to manufacture metalwork: one was with riveting and the other with a soldered seam. Rivets are generally used in the final stages of the process and are both a practical and decorative element in the assembly of the metalwork. The examples of larger rivets that are incorporated on fireplace hoods are in balance with the scale of the piece and smaller rivets hold together modest lanterns. A soldered seam is less conspicuous than a riveted seam; it is often concealed behind a strap or handle, but can also be completely exposed to accentuate the craftsman's handwork. During the Arts and Crafts era, the presence of a dovetailed silver solder joint was proud evidence of the craftsman handwork.

Riveted seam and lantern "leg"

A riveted seam is used on an overlapping joint to create a strong and permanent seam. Rivets are generally pre-made to a certain shape and diameter. They are often hemispherical or set to a similar shape. To rivet two pieces of metal together, a hole is first drilled the size of the diameter of the rivet shank. The rivet is placed through the holes, cut to proper length, and set against a hard surface.

Seaming is a method used to quickly form a high hand raised object that would otherwise require many hours of handwork. It implies joining a piece of metal that is cut to an appropriate size (often a cone shape or cylinder), where the two edges are joined to make a seam. These edges would be feathered thin by hammering and filing, then hard-soldered to create a strong joint with the same thickness (gauge) as the rest of the metal. This joint is strong and allows the shape to be manipulated by alternately annealing, then hammering to create the desired form.

Seam prepared to hard solder

Finished dovetail seam

Soldering

"Soft" soldering is the process of soldering when only a low degree of heat is needed. The process does not anneal the metal, but the joint does not have much strength. A typical use of soft soldering is on the clips that hold the glass in a lantern. It would not be used on advanced metalwork such as forming and planishing, as the joint would quickly break. Soft solder is a combination, or alloy, of tin and lead. Lead-free solders are also available today.

"Hard" soldering or silver soldering is the process that uses a high degree of heat. This process is often used to seam larger copper objects that would not practically be raised, typical of a lamp base. A silver solder joint can withstand numerous forming techniques; it can be repeatedly annealed and hammered to create the desired form.

Patina and Finishing Techniques:

> Much of the beauty of this metal work depends upon our method of finishing. For example, everything we make in wrought iron has the sturdy character that peculiarly belongs to this metal and the irregularity of surface which naturally results from the mark of the tool—both of which qualities are intensified by the finish known to early English metal workers as "armor bright," a process which not only protects the iron from rust but gives it a soft and lustrous surface, with burnished high lights that emphasize every irregularity. All the copper pieces we make are preserved from rust or discoloration as completely as the iron, by a process of our own, by which also the color is darkened and mellowed to a beautiful brownish tone that blends perfectly with the darker woods such as oak or chestnut. Our brass work is done in the natural unfinished metal, which has a beautiful greenish tone and a soft dull surface in entire harmony with the lighter and cooler-colored woods.
>
> Quote from pg.87 of the *Catalogue of Craftsman Furniture*
> *Copyright , 1909, by Gustav Stickley*

Patina is an oxidation process that occurs naturally to metal over the course of years or by a chemical process that is deliberately applied by the craftsperson. The patina is the final step in completing a metalwork; a mastery of the process enriches the work, whereas a poor patina can make a fine piece appear mediocre. Patina on the metalwork of the Arts and Crafts period harmonized with the interior color schemes and completed the furniture to which it was applied or the room in which it was displayed. Just as the wrought and planished surfaces celebrate hand-made qualities, the patina or the color enhancement speak of great age, reflecting another time and place. There is much speculation as to the process or chemicals used to acquire the original patinas of this era. Stickley refers to "a process of our own" in the above quote when he discusses the process used to beautify the metalwork. He and his craftsman would have used a recipe, and not one of the ready-made solutions available to artisans today. There is very little help from the past as the techniques and formulas were considered trade secrets that were guarded from competitors. It is often speculated that liver of sulfur was used to darken the copper, although the results from this method do not consistently produce the fine patinas we see in Mr. Stickley's metal work. In his own description of his firm's technique, Mr. Stickley mentions giving his copper a "burnt" patina and this may be a valuable clue to part of his process.

In the movement's revival, contemporary metalsmiths are inspired to duplicate the patinas they have seen on original metalwork, or they find the need to repatinate an original piece. Original patinas often suffer from exposure to corrosive elements or to the ever changing modern styles that celebrated copper in its untarnished form (which would be polished). There is a value in remembering the original pieces have responded to the environment over the course of a hundred years, and it is not possible to recreate those circumstances. There are, however, period books listing generic recipes for patinas and some modern compilations are available for purchase. These are a practical avenue to acquire the chemicals needed to do a patina. These ready-made solutions often contain selenium to darken and brown copper to give the piece age; and they are practical, as they are relatively economical in cost and give consistent results. As with most approaches, it is as much the technique as the recipe.

Conclusion:

At a time when the fine and industrial arts was becoming an important element in public education in the early 20th century; we see a correlation in Mr. Stickley's regard for the education and proficiency of the metal craft in the advertisement from the October 1904 edition of the *Craftsman* (page 120), which promotes "Handwrought Metal Work by master artisans, trained from childhood in all the processes of their trade." His support of the practical arts continued to his readership, as he offered 'Lessons in Metal Work' in *The Craftsman* magazine; this excerpt encouraged amateur metal workers with instructions, designs, and patterns to create a metal design each month. A materials list was included along with the detailed instructions for those who had the practical knowledge and 'basic' tools, which may have included an anvil, vise and tin snips. The Craftsman idea is most realized, however, through the expertise of artisans and artisan shops. As a practical matter, when considering all the different processes and techniques used to create the metalwork from the Craftsman Workshops, it lends credence to the idea that several facilities and artisan shops were employed to produce his metalwares. It would be customary for the casting of iron or bronze to be completed at a foundry, where those techniques were mastered; the same can be considered of glass working establishments, where bent glass panels and blown glass cylinders were manufactured. It is even plausible that other metal shops assisted in the production of the metalwork, as the Craftsman Workshop was relatively small when considering the quantity of work produced. However, it is under Mr. Stickley's guidance and through his ardent support of the craft, that the principles of the Craftsman idea were realized in his metalwares.

Lighting Details: Evolutions In Design

—Tim Gleason

Gustav Stickley's lighting is far more rare, and less documented than his furniture, though it played an important role his Craftsman interiors. I have listed a few of my favorite details that I feel were important in his lighting evolution.

Geisha Lamp Shades

From 1901 – 1904, Gustav Stickley accessorized his furniture in his publications almost exclusively with Grueby Pottery lamp bases, with oil fonts, and either a stained glass shade, or a split bamboo shade with a hand-painted silk lining (Fig. 1).

In the price list that accompanied his 1905 catalogue, *Hand-Wrought Metal Work*, under the heading "Japanese Lamp Shades," he offered a "Straight Geisha" (Fig. 2) and a "Dome Geisha" (Fig. 3) in four sizes –12", 14", 16", 18" (priced $2.50 - $7.50). This is the only known time Stickley offered them for sale.

Geisha Shades are also shown on four table lamps in his 1905 *Cabinet Work from the Craftsman Workshops – Catalog D* (Fig. 4)

In the November 1911 issue of *The Craftsman*, a Straight Geisha Shade can be seen in the Living Room of Stickley's Log House at Craftsman Farms (Fig. 5).

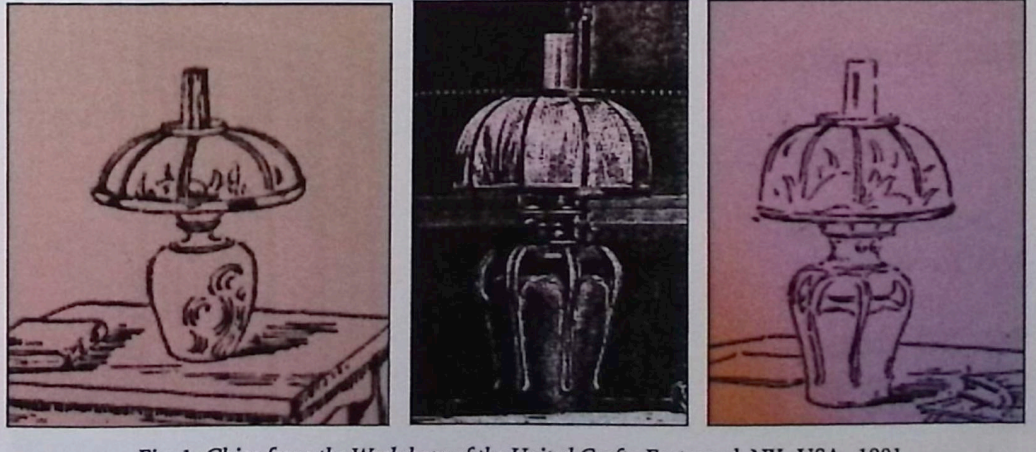


Fig. 1. *Chips from the Workshops of the United Crafts*, Eastwood, NY., USA., 1901

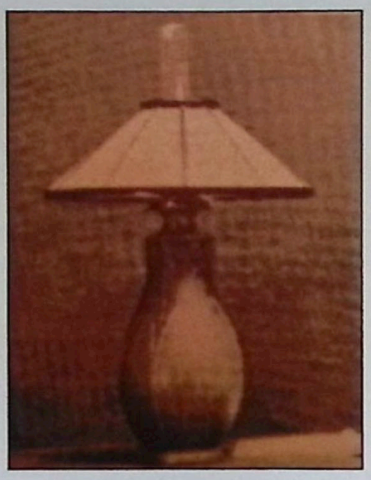


Fig. 2. *Retail Plates,* 1902

Fig. 3. *Cabinet Work from the Craftsman Workshops,* 1905

Valentine Marks (Max) Kluge, c. 1905

What is Wrought in the Craftsman Workshops, 1904

Fig. 5. *The Craftsman*, November 1911 in the Log House Living Room at Craftsman Farms

Japanese Wicker Shades

The woven Split Bamboo shade is first pictured in Stickley's 1905 catalogue, *The Craftsman Workshops – Supplement to Catalog D.* It is formally introduced the following year in the 1906 catalogue, *Craftsman Hand-Wrought Metal Work* (Fig. 6). Initially, it was offered in three sizes. It is later offered in many variations, and becomes an important part of his lighting line. In the same catalogue, Stickley also introduced three sizes of Sweet-Grass lampshades woven by the St. Regis Indians of Akwesasne, New York.

In the January 1913 issue of *The Craftsman*, Stickley introduced a heavier woven willow shade. More than likely, this was made in his Willow Furniture Factory at 218 East 37th Street, in New York.

Japanese Wicker Shade

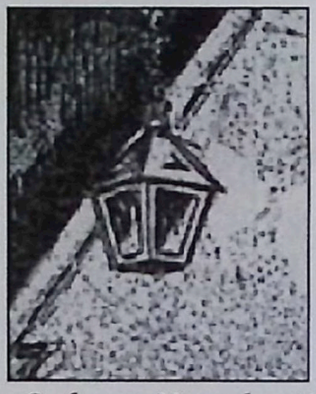
THE lamp-shade illustrated here is not our own, but it is made for us in Japan, where they do things on the same principles that we try to carry out in The Craftsman Workshops. As a lamp-shade it is very nearly perfect, for it is light, strong, beautiful, and essentially a shade for a lamp—not a more or less fantastic ornament. It is thoroughly craftsmanlike in design and workmanship, and is made of slender strips of wicker enameled a rich dark brown. The plaited silk lining is sheer and thin, and comes in deep scarlet, if a glowing light is desired, or in delicate leaf-green, if one wants a cooler and quieter effect of light. The shade is seventeen and one-half inches in diameter across the bottom, and seven and one-quarter inches high. We box and deliver it by express for $4.75. The shade looks well on any lamp that is large enough for it, but if you fancy the hammered copper and wrought-iron lamp shown here, we will add it to the shade for $13 more, making $17.75 for both, delivered at your home.

GUSTAV STICKLEY, THE CRAFTSMAN
29 West Thirty-fourth Street, New York City

Fig. 6. *Craftsman Hand-Wrought Metal Work*, 1906

The Development of the Rectangular Lantern

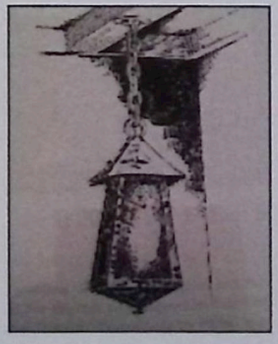
The rectangular lantern is a classic Arts & Crafts form produced by almost every company. Gustav Stickley's rectangular lanterns can be divided into two chronological groups. Starting in late 1902, he showed a drawing of a lantern and sconce with a long steep roof, and eyebrow vents on each side. This style seemed to culminate with the No. 303 Lantern (see Fig. 1. below), introduced in the October 1904 issue of *The Craftsman.*



The Craftsman, November 1902

The Craftsman, May 1903

The Craftsman, May 1903



The Craftsman, June 1903

The Craftsman, July 1904

Fig. 1. No. 303 hanging lantern in *The Craftsman*, October 1904

The second style of rectangular lantern first appears in 1905. It featured a much more flattened pyramidal roof, and a similarly shaped ceiling canopy or sconce back plate.

The Craftsman, September 1907

Hand-Wrought Metal Work, 1905

The Craftsman, December 1908

The Craftsman, May 1910

The Craftsman, May 1910

The Craftsman, June 1910

Catalogue of Craftsman Furniture, 1910

Exhibition Checklist

One-light Electric Table Lamp
No. 380; Variant of Shade No. 5.
c. 1905-1906
Hammered copper and wrought iron lamp (originally oil, later electrified) with green mosaic glass shade
22 3/4 in. H x 12 1/2 in. diameter
Base: 7 3/4 in.
Shop mark B
Reference: *Hand-Wrought Metal Work in Wrought Iron Hammered Copper and Brass,* 1905-1906

One-Light Electric Table Lamp
No. 611; Japanese Wicker Shade
1906
Fumed oak and hammered copper lamp with period Japanese wicker shade, lined with replaced silk
21 in. H x 13 1/8 in. diameter
Wood base 9 1/2 in. diameter
Leather covers bottom surface, no visible mark
Reference: *The Craftsman,* October 1906

One-Light Electric Harp Desk Lamp No. 501
c. 1908
Fumed oak, riveted, hammered copper lamp with replaced linen shade
16 in. H x 9 in. W x 7 1/4 in. D
Unmarked
Reference: *The Craftsman,* October 1908

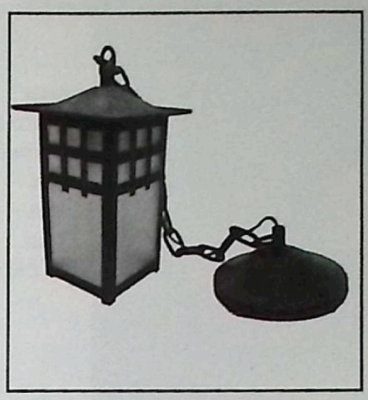
One-Light Electric Candlestick Lamp No. 233
c. 1909
Hammered copper lamp with replaced linen shade
17 1/4 in. H x 6 in. diameter
Base: 5 in. diameter
Shop mark A
Reference: *The Craftsman,* November 1909

One-light Electric Table Lamp
No. 608
c. 1907
Hammered copper, hammered iron, fumed oak, hammered amber opalescent glass
18 in. H x 12 in. W x 7 in. D
Lantern: 7 in. square
Shop mark B
Reference: *The Craftsman,* October 1907, in advertisement without date; *Craftsman Hand-Wrought Metal Work In Iron, Copper and Brass,* 1907-1908 as No. 608

One-Light Electric Table Lamp
No. 58 (variant); Shade, No. D-10
c. 1912
Pottery lamp with Japanese wicker shade with period silk lining
14 in. H x 10 1/4 in. diameter
Base: 7 5/8 in. H x 5 in. diameter
Cloth covers bottom surface, no visible mark
Reference for lamp No. 58: *Craftsman Furnishings for the Home,* October 1912; for shade: *Craftsman Furniture, September 1913* as D-10

Electric Lantern, Variant of No. 203
c. 1911
Hammered copper with amber hammered glass, iron extension arm
14 3/4 in. H x 10 5/8 in. square
18 3/4 in. x 1 1/2 in. horizontal iron extension arm with two 24 in. iron support chains
6 in. square wall escutcheon
Shop mark A, on escutcheon
References for Lantern No. 203: Lantern No. 203, *The Craftsman*, May 1903 in ad without number; *Hand-Wrought Metal Work in Wrought Iron Hammered Copper and Brass,* 1905 as No. 203

(This is one of two such lanterns used on the exterior of the Log House at Craftsman Farms. One was located over each of the large Dutch doors on the front porch.)



Electric Lantern No. 671
c. 1911
Wrought iron with frosted replacement glass
10 1/2 in. H x 5 3/4 in. square
on 17 in. wrought iron chain
6 in. diameter wrought iron canopy
Shop mark A, on canopy
Reference: *The Craftsman*, September 1907

(This lantern is original to the northeast bedroom of the Log House at Craftsman Farms, which is believed to have been Gustav tickley Jr's bedroom.)

Candle Bracket No. 76
c. 1902
Hammered brass
10 1/4 in. H x 2 3/8 in. W x 3 5/8 in. D
cup 2 3/8 in. diameter
Unmarked
References: *The United Crafts, Eastwood, N.Y., A Guild of Cabinet Makers, Metal and Leather Workers,* c. 1901-02 as drawing; *The Craftsman,* June 1902 in photo; *Hand-Wrought Metal Work in Wrought Iron Hammered Copper and Brass,* 1905 as No. 76

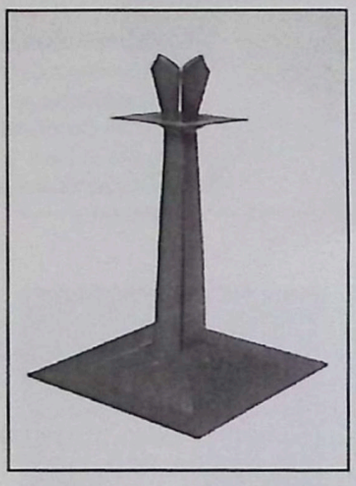
Candle Sconce, Scroll Design No. 297
c. 1904
Hammered copper
12 5/8 in. H x 4 1/4 in. W x 6 in. D
Cup: 3 1/2 in. diameter
Unmarked
References: *The Craftsman*, October 1904; also *The Craftsman*, March 1910, "The Craftsman Designs: Why We Do Not Put Out New Things Merely for the Sake of Variety," drawing, as #2

Electric Sconce, Oval, No. 513
c. 1910
Hammered copper
14 7/8 in. H x 6 1/2 in. W x 6 1/4 in. D
Cup (flared): 3 in. diameter
Shop mark B
References: *The Craftsman,* June 1910 as photo in advertisement; *Craftsman Furniture* – July 1910 as No. 513; also *The Craftsman*, March 1910, "The Craftsman Designs: Why We Do Not Put Out New Things Merely for the Sake of Variety," drawing, as #3.

Candle Sconce, Oval, No. 513
c. 1910
Hammered Brass
15 in. H x 7 1/8 in. W x 6 1/4 in. D
Cup: 2 7/8 in. diameter
Shop mark B
References: Electric Sconce, Oval, No. 513.

Jarvie Zeta Candlestick
c. 1905
Spun brass
6 in. H x 6 in. diameter
Incised with script "Jarvie"
Reference: "An Appreciation of the Work of Robert Jarvie," *The Craftsman*, December 1903; *House Beautiful*, December 1905 as Zeta

Candlestick No. 232
c. 1907
Hammered copper
6 in. H x 6 3/8 in. diameter
Shop mark A
Reference: 1907 retail plates



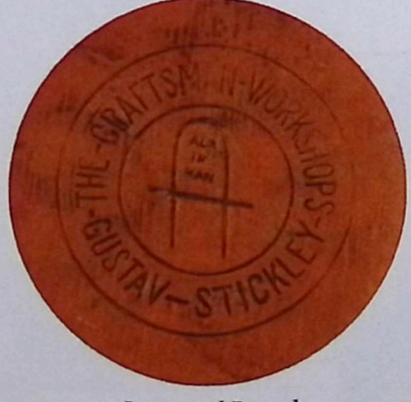
Candlestick No. 70 (Size Variant)
c. 1907
Hammered copper
9 in. H x 6 in. square
Shop mark B
Reference for No. 70: *Craftsman Hand-Wrought Metal Work in Iron, Copper and Brass*, 1907-08; also *The Craftsman*, March 1910, "The Craftsman Designs: Why We Do Not Put Out New Things Merely for the Sake of Variety," drawing, as #5

Candlestick No. 74 Variant
c. 1912
Hammered copper
7 in. H x 7 1/4 in. diameter
Shop mark B
Reference for N. 74 Candlestick: *Craftsman Furnishings for the Home*, October 1912

Metal-Work Marks:

Virtually all Gustav Stickley metal-work that was marked, was impressed with one of two marks. The difference doesn't seem to relate to date. Logic as to why there are two marks is unknown, but various reasons have been speculated. Often different examples of the same form had different marks. For purposes of the Checklist, we have designated them as Shop Mark (A) and Shop Mark (B).

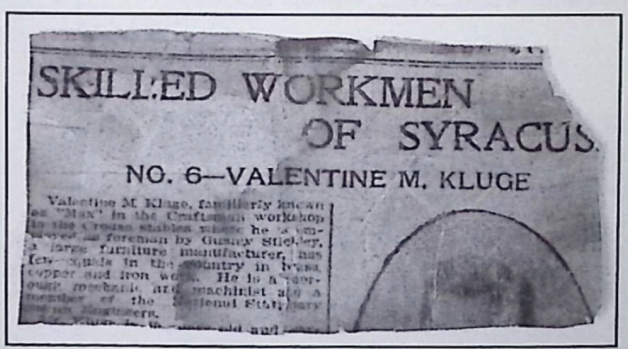
Impressed Compass
Shop Mark (A)



Impressed Round
Shop Mark (B)

Photograph of Valentine Marks ("Max") Kluge;
Frame: by Valentine Marks Kluge, by repute
c. 1905
Photograph in scrolled, hammered copper frame
9 3/4 in. H x 6 in. W x 1 1/4 in. D
Unmarked
Note: Photograph in copper frame found with newspaper clipping.

Photograph of Valentine Marks ("Max") Kluge with variant of Lamp No. 319
c. 1905
Photograph in wood frame
Image: 8 in. H x 5 1/2 in. W
Frame: 13 3/4 in. H x 11 1/8 in. W
Note on backside: "KLUGE ___(?)____ ESTATE CYRESS HILLS, NY" References: The lamp in the photograph is a variant, with handles added, of one first illustrated in *The Craftsman*, October 1904 and referenced as No. 319 in *Hand-Wrought Metal Work in Wrought Iron Hammered Copper and Brass*, 1905.



Newspaper Clipping Referencing Valentine M. Kluge
"Skilled Workman of Syracuse, No. 6 – Valentine M. Kluge" *Syracuse Journal*, 3 Dec. 1904
2 1/4 in. H x 4 1/2 in. W
Note: Newspaper clipping found with photograph in copper frame of Valentine M. Kluge.

Japanese "Domed Geisha" Lamp Shade
c. 1901-05
Shade similar to larger one seen in photograph of Valentine M. Kluge,
Split bamboo with hand-painted silk lining
5 1/4 in. H x 11 1/4 in. W
Unmarked
References for larger example: *Chips from the Workshops of the United Crafts, Eastwood, N.Y., U.S.A.*, 1901 as illustration; *Hand-Wrought Metal Work in Wrought Iron Hammered Copper and Brass*, 1905 in catalogue and pricelist

Note regarding references: An attempt has been made here to indicate the first appearance of an object in publication. When multiple references are made, it is because often an item appeared in stages: maybe first as a drawing, then as a photo, and, finally, in its complete form, with a number associated with it. Simplified forms of three of the objects were also presented in a how-to article in *The Craftsman*. That appearance is also referenced when applicable.

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1901
Chips from the Workshops of the United Crafts, Eastwood N.Y. U.S.A.,
A Revival of Old Arts and Crafts applied to Wood and Leather.
Variation for James McCreery & Company, Representatives, Twenty-Third Street, NY.

1901-02
The United Crafts, Eastwood, N.Y., A Guild of Cabinet Makers, Metal and Leather Workers

1904
What is Wrought in the Craftsman Workshops,
A Brochure Published in the Interests of The Homebuilders Club,
Syracuse, New York, Nineteen Hundred & Four

1905
Cabinet Work from the Craftsman Workshops – Catalog D,
Craftsman Building, Syracuse, New York

1905-1906
Hand-Wrought Metal-Work in Wrought Iron Hammered Copper and Brass. Gustav Stickley, Syracuse, NY, 1905
4 1/2 in. x 6 1/2 in.
Four known versions, in chronological order

1905—"Max"

a. Page 1 mentions "Max the Blacksmith" – with folded spine – 64 pages (with undated price list tipped in)
b. page 1 mentions "Max the Blacksmith" – with folded spine – 68 pages

1905—"No Max"

c. No Max – folded spine – 72 pages
d. No Max – square spine – 82 pages (with undated price list tipped in)

Back cover: blank on all four Shop mark: (on front cover) Not dated.

This catalogue was announced in The Craftsman in March 1905.
Note: " Max the Blacksmith" is Valentine Marks Kluge, head of the Stickley metal shop in 1905, nicknamed "Max."

1905
The Craftsman Workshops – Supplement to Catalog D,
Craftsman Building, Syracuse, New York

1907-1908
Craftsman Hand-wrought Metal Work in Iron, Copper and Brass
Made by Gustav Stickley at the Craftsman Workshops, Eastwood, N. Y.,
New York, City Show Rooms, Twenty-nine-West-Thirty-fourth Street

1909
Craftsman Furniture – January 1909,
Catalogue of Craftsman Furniture, Made by Gustav Stickley at the Craftsman Workshops, Eastwood, N.Y.,P.O. Address, Syracuse, N. Y.

1910
Craftsman Furniture – July 1910
Made by Gustav Stickley at the Craftsman Workshops, Eastwood, N.Y., Gustav Stickley, The Craftsman, 41 W. 34th Street, New York; 470 Boylston Street, Boston

1912
Craftsman Furnishings for the Home, October 1912,
Made by Gustav Stickley The Craftsman Incorporated, Workshops: Eastwood, N. Y.

1913
Craftsman Furniture, September 1913 (with different room setting than 1912),
Made by Gustav Stickley, The Craftsman, The Craftsman Building, 38th & 39th Streets, East (at Fifth Ave.) New York (then lists stores in Boston, Mass., Washington, D.C. and Workshops in Eastwood, N.Y.)

1901-1916
The Craftsman,
published October 1901 – December 1916

"Max" "No Max"

Other Stickley publications that include lighting can be found in "Mr. Stickley's Catalogues," the first catalogue in the "Mr. Stickley" series.

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On Gustav Stickley:

Cathers, David. *Gustav Stickley*. NY: Phaidon Press, Inc., 2003.

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Congdon-Martin, ed. *The Gustav Stickley Photo Archives.* Atglen, PA: The Winterthur Museum and Schiffer Publishing Ltd., 2002.

McCracken, W. Michael. *The Manufacture of Arts & Crafts Furniture by Gustav Stickley* (in press). Eau Claire, WI: Turn of the Century Editions/The Parchment Press, 2012.

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The Early Work of Gustav Stickley, 1987.

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http://digicoll.library.wisc.edu/DLDecArts/Search.html

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Feingold, Rupert and William Seitz. *Silversmithing.* Radnor, PA: Chilton Book Co., Krause Publications, 1983.

Hudges, Richard. *The Colouring, Bronzing and Patination of Metals.* New York, NY: Watson-Guptill Publications, 1991.

For Further Reading:

Readers may wish to see earlier exhibition catalogues in the "Mr. Stickley" series, produced by The Stickley Museum at Craftsman Farms prepared in conjunction with case exhibitions at the Annual Grove Park Inn Arts & Crafts Conference:

2008 Mr. Stickley's Catalogues
2009 Mr. Stickley's Restaurant
2010 Mr. Stickley's Needle-Work
2011 Mr. Stickley's Home

The *"Mr. Stickley"* publications are available at the Stickley Museum at Craftsman Farms booth at the Grove Park Conference. In addition, they are available at the Stickley Museum's website: stickleymuseum.org and at the museum.

For further reading on Gustav Stickley
and the Arts and Crafts movement visit our online bibliography.
http://www.stickleymuseum.org/learn-more/further-reading.html

The Stickley Museum
at Craftsman Farms
2352 Route 10 West
Morris Plains, New Jersey 07950

VISITING:
The entrance is located on Route 10 West at Manor Lane, about 3 miles west of I-287 in Parsippany-Troy Hills, New Jersey. Driving directions are available at StickleyMuseum.org.

ADMISSION:
Free to members and children under 6
Adults: $8; Seniors & Students $5
Closed on Major Holidays.

MUSEUM TOUR SCHEDULE:
Year Round on Weekends
Hourly from 11:15 a.m. to 3:15 p.m.

ADDITIONAL SEASONAL TOURS
April 1 — November 16:
Wednesday, Thursday, and Friday.
12:15 p.m. and 1:45 p.m.

GROUP TOURS
Available by reservation year-round regardless of season.
Call 973.540.0311

MUSEUM SHOP HOURS
Sat. & Sun. — 11:00 a.m. to 4:00 p.m.

ADDITIONAL SEASONAL HOURS
April 1 — November 16:
Wednesday, Thursday, and Friday.
Noon to 3:00 p.m.

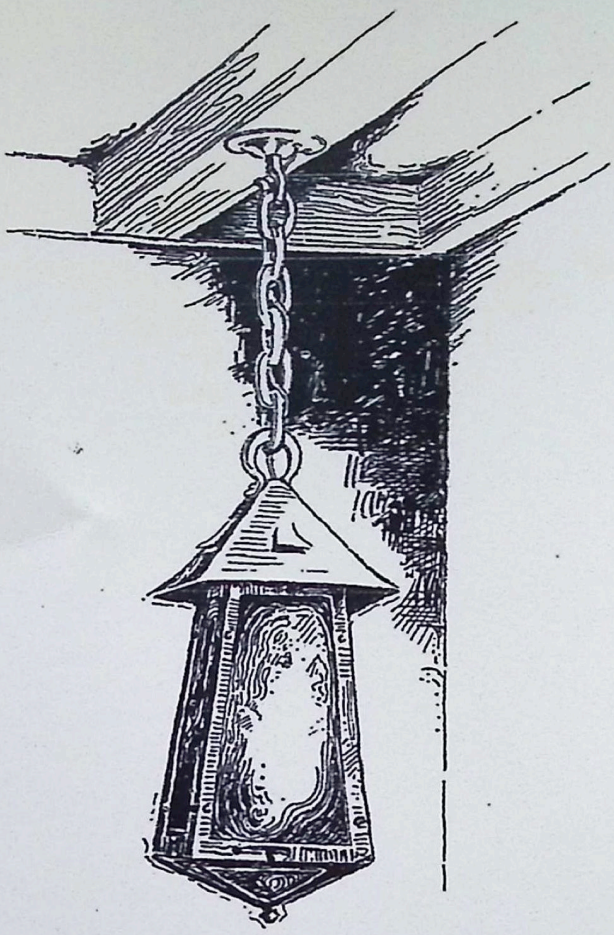
CONTACT US
Offices: 973.540.0311
Museum Shop: 973.540.1165
Email: info@StickleyMuseum.org
Website: StickleyMuseum.org

The Stickley Museum at Craftsman Farms is committed to assuring that all in individuals can participate in our programs. If you require the use of assistive listening devices or other special assistance please call at least two weeks in advance.

About the Stickley Museum at Craftsman Farms

Craftsman Farms, the former home of noted designer Gustav Stickley, is owned by the Township of Parsippany-Troy Hills and is operated as The Stickley Museum at Craftsman Farms by The Craftsman Farms Foundation, Inc. The Foundation is a 501 (c)(3) not-for-profit organization incorporated in the State of New Jersey. Restoration of the National Historic Landmark, Craftsman Farms, is made possible, in part, by a Save America's Treasures Grant administered by the National Parks Service, Department of the Interior, and by support from Morris County Preservation Trust, The New Jersey Historic Trust, and individual members. The Craftsman Farms Foundation, Inc. received an operating grant from the New Jersey Historical Commission. The Craftsman Farms Foundation, Inc. gratefully acknowledges a grant from the New Jersey Cultural Trust. 2012 educational programs are supported, in part, by a grant from PSE&G.

New Jersey Historic Trust

Morris County Preservation Trust

Save America's Treasures
Official Project